VERDI

OTELLO

Vocal Score

G. SCHIRMER

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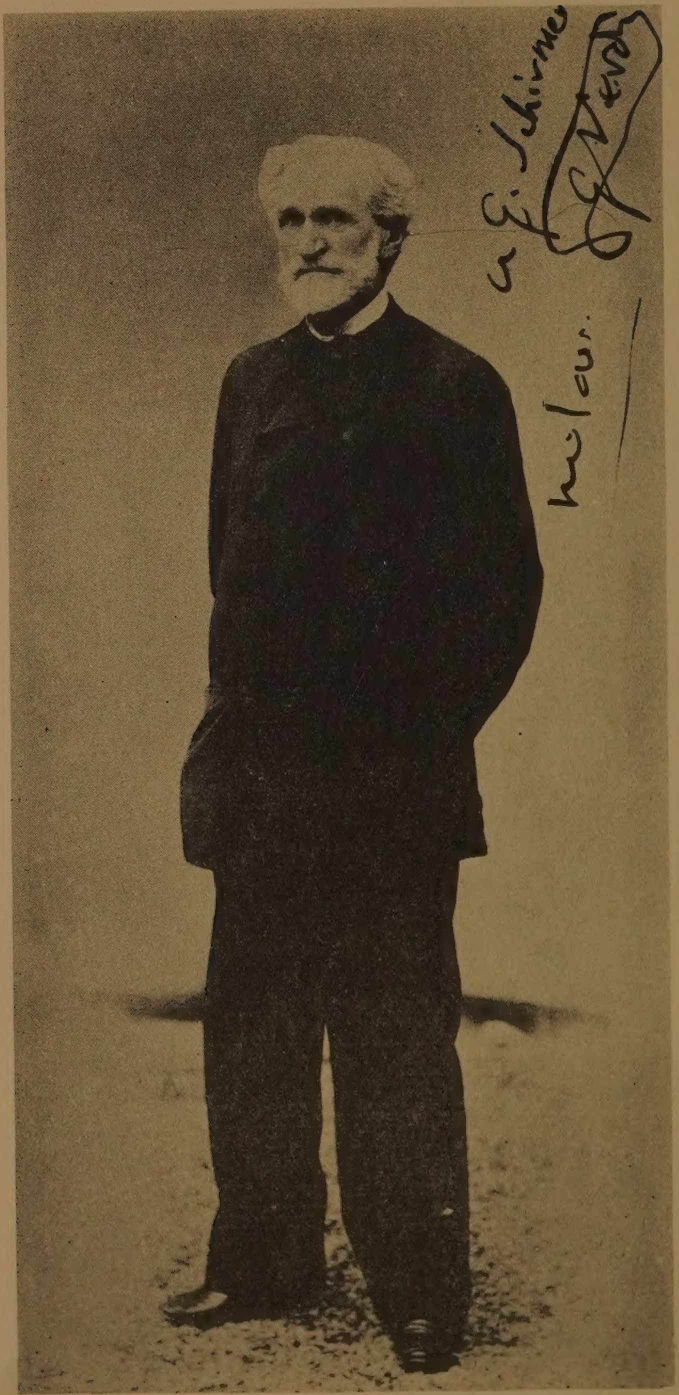

Photograph of G. Verdi, signed and inscribed to
Gustav Schirmer, founder of the house

OTHELLO

A LYRICAL DRAMA IN FOUR ACTS

(Founded on Shakespeare's Tragedy)

BY

Arrigo Boito

ENGLISH VERSION BY FRANCIS HUEFFER

MUSIC BY

GIUSEPPE VERDI

Performed for the first time at the Scala, Milan, February 5, 1887

VOCAL SCORE

Ed. 2227

G. SCHIRMER
New York

OTHELLO

A LYRICAL DRAMA IN FOUR ACTS

Characters of the Drama

OTHELLO (a Moor, general in the Venetian army) . . . . *Tenor*

IAGO (his ensign) . . . . *Baritone*

CASSIO (his lieutenant) . . . . *Tenor*

RODERIGO (a Venetian gentleman) . . . . *Tenor*

LODOVICO (ambassador of the Venetian Republic) . . . . *Bass*

MONTANO (predecessor of Othello in the government of Cyprus) . . . . . *Bass*

A HERALD . . . . *Bass*

DESDEMONA (wife of Othello) . . . . *Soprano*

EMILIA (wife of Iago) . . . . *Mezzo-Soprano*

Soldiers and Sailors of the Republic

Venetian Ladies and Gentlemen — Cypriot Men, Women and Children

Greek, Dalmatian and Albanian Soldiers — An Innkeeper

Four Inn Servers — People

PLACE — A SEAPORT IN CYPRUS

TIME — THE END OF THE 15TH CENTURY

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LETTER FROM THE TRANSLATOR TO THE POET.

My dear M'aestro,

As I put down the pen, which has just traced the last lines of the translation of your Othello, my feelings towards you are not altogether of an amicable kind. You had set me a task which, if interesting in one way, was on the other hand one of the most difficult I had ever undertaken, and now that I have finished that task, I apprehend, that it is not likely to please anybody, least of all myself. You had placed me, as we say in familiar phrase, between the devil and the deep sea; while following your work from line to line, from word to word, I had on one side of me the ocean depths of Shakespeare's thought and tragic passion, and on the other hand the sonorous beauty of the *lingua di si,* as wielded by your hand and wedded to Verdi's strains; the devil having after his wont chosen the most attractive form of disguise. How to shape my course between these two formidable difficulties was what puzzled my poor brain for many anxious days, and nights as well, knowing as I did that failure in this case would be commensurate with the length of life which Verdi's and your genius secured for this musical *Othello* in the country of Shakespeare. As to the result of my labour, others must judge and probably will judge not in the most friendly spirit; for those who know Shakespeare without knowing music will say that I have taken all manner of liberties with the sacred original; and those who know music without knowing Shakespeare will be staggered at a style of diction so entirely different from that of the ordinary libretto. The only person whom I have a faint hope, and at the same time the greatest desire to satisfy, is yourself; and by entertaining that hope I at the same time pay you a great compliment, or rather I should say, express that profound esteem in which I hold you and your devotion to, and, where necessary, self-abnegation in, the cause of all that is highest and purest in art. That devotion you have shown in many fields and on many occasions. The masterpieces of various languages are familiar to you. Goethe's great poem has found in you the most and, omitting the finale of Schumann's *Faust,* I might almost say, the only congenial interpreter. Hero and Leander, two of the sweetest creations of antique myth, have excited your poetic, I wish that I could add, your musical genius; and we are all anxiously expecting your embodiment of that lurid but essentially dramatic nightmare of Roman history — Nero. To hear a good singer declaim the words "*quantus artifex pereo*" to your music will alone be a treat that may console one for many platitudes of modern opera. To the work of our own Shakespeare, also, you are not a stranger. Hamlet and Othello have passed through the alembic of your imagination and have come forth from it dramatic poems, not mere librettos. A man of your stamp — to return once more to the aforesaid compliment — will understand and perhaps appreciate my motive, when I say that I have to some extent sacrificed your poetry to that of your great original. What I mean is this: Knowing that it was your intention to reproduce the spirit of Shakespeare as far as the divergent genius of the two idioms and the two nations would allow, I have restored the words of Shakespeare even where you, for good and sufficient reasons, had somewhat modified their purport. Let me give you an instance. In the third act, where Othello asks for the loan of Desdemona's handkerchief on the pretence of suffering from "a salt and sorry rheum," your keen southern susceptibility was perhaps a little shocked by this touch of realism: and you place the seat of the pretended illness for the second time in the forehead instead of in the nose. Here I have unhesitatingly restored the cold for the head-ache. Again, you have moved some of the

dramatis personae one step upwards in the scale of military rank. Cassio with you is a captain, and Iago a lieutenant. Here also I have ruthlessly cancelled their promotion. Cassio as in Shakespeare is the lieutenant, and Iago, God bless the mark!, his moorship's ancient. These are small matters, but they are cited here in illustration of my method of restoring Shakespeare's text when retransferring his ideas to Shakespeare's tongue. That I was able to do this in so many cases, that so many of Shakespeare's salient words appear in my libretto, is at the same time the best proof of the care and reverence with which you have treated Othello. I could cite such lines as "Think'st thou I'ld make a life of jealously," "The fountain from the which my current runs, or else dries up," almost the entire plea of Othello before the senate, which (as the first act of the play had to be sacrificed) you have ingeniously used in your love duet; and innumerable others.

In the matter of form I have carried out a similar process of restoration. In the dialogue I have discarded the rhyme altogether, and have returned to blank verse, the recognised medium of the English poetic drama. Only in the lyrical pieces and in the *ensembles* where Shakespeare is altogether out of the question, and where your diction occasionally and faintly suggests the libretto proper, I have used such rhymes as readily suggested themselves.

My remarks hitherto refer to the poem in its separate condition. When it came to adapting that poem to the music another consideration even more powerful than reverence for Shakespeare asserted itself. The finest poetry in the world would in opera be valueless if it did not fit the music, it it could not be sung; and if this applies to the work of other composers, how much more so to this *Othello* in which Verdi has adhered to dramatic and declamatory truth with a consistency and a beautiful, I might almost say pathetic self-abnegation, worthy of so great a master. To make the metrical accent coincide in every instance with the musical accent, to alter the phrasing as little as possible, to give to each important word and thought the musical emphasis intended by the composer, has been my earnest endeavour; and, in these respects at least, I am prepared to challenge the most-searching investigation of intelligent critics.

To the same supreme duty even the language and the metre of Shakespeare had to yield. If rather than destroy the balance of the cantilena I had to stretch the line already quoted "The fountain from the which my current runs" on a Procrustean bed, and let it take the form of "The crystal fountain from the which my current ever runs," I inserted those two meaningless words with a pang; but I did insert them.

But I must conclude, having, I fear, claimed too much of your attention already. Let me finally assure you that the trouble and anxiety, which this translation has cost me, are more than amply repaid by the consciousness of being connected in ever so humble a way, with a work which, in my opinion, marks an epoch in the development of Italian opera — shewing, as it does, that the feeling for truth and beauty, the two vital components of all art, is still alive in the land of song.

Believe me,

your sincere and admiring friend,

LONDON, July, 1887. FRANCIS HÜEFFER.

OTHELLO

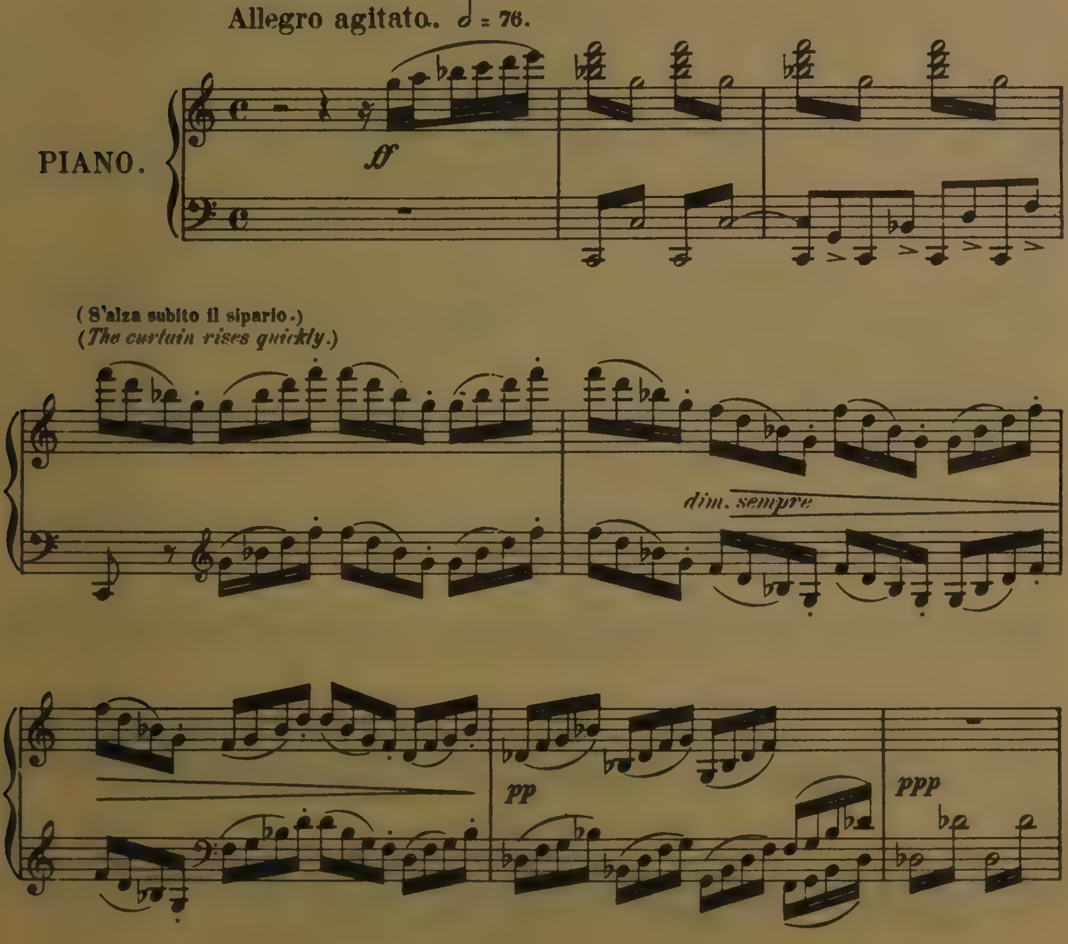
BY

GIUSEPPE VERDI.

ATTO PRIMO.
ACT I.

L' esterno del Castello.
Outside the Castle.

Una taverna con pergolato. Gli spaldi nel fondo e il mare. È sera. Lampi, tuoni, uragano.
A tavern with an arbour. In the background a quay and the sea. It is evening. Lightning, thunder, hurricane.



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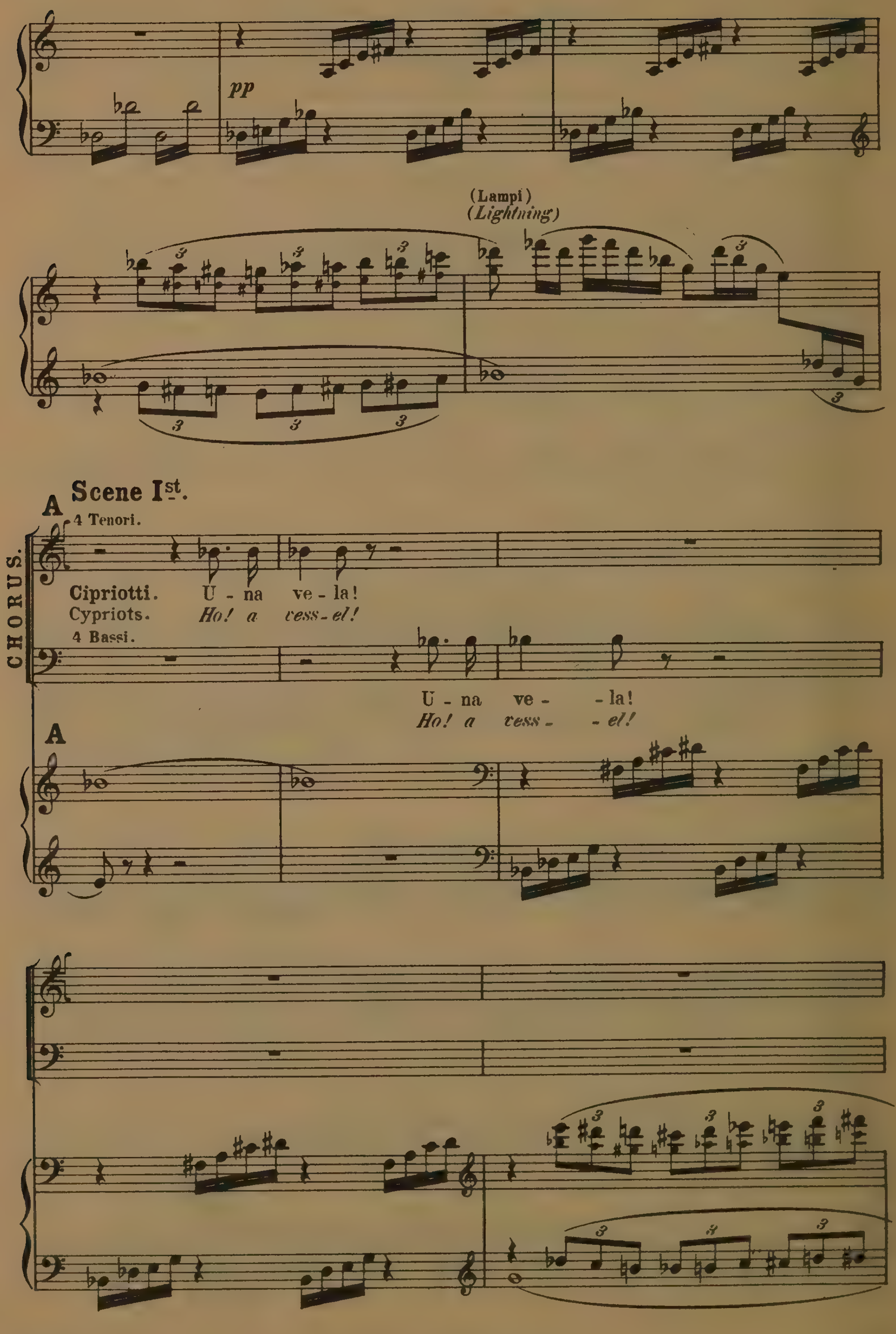
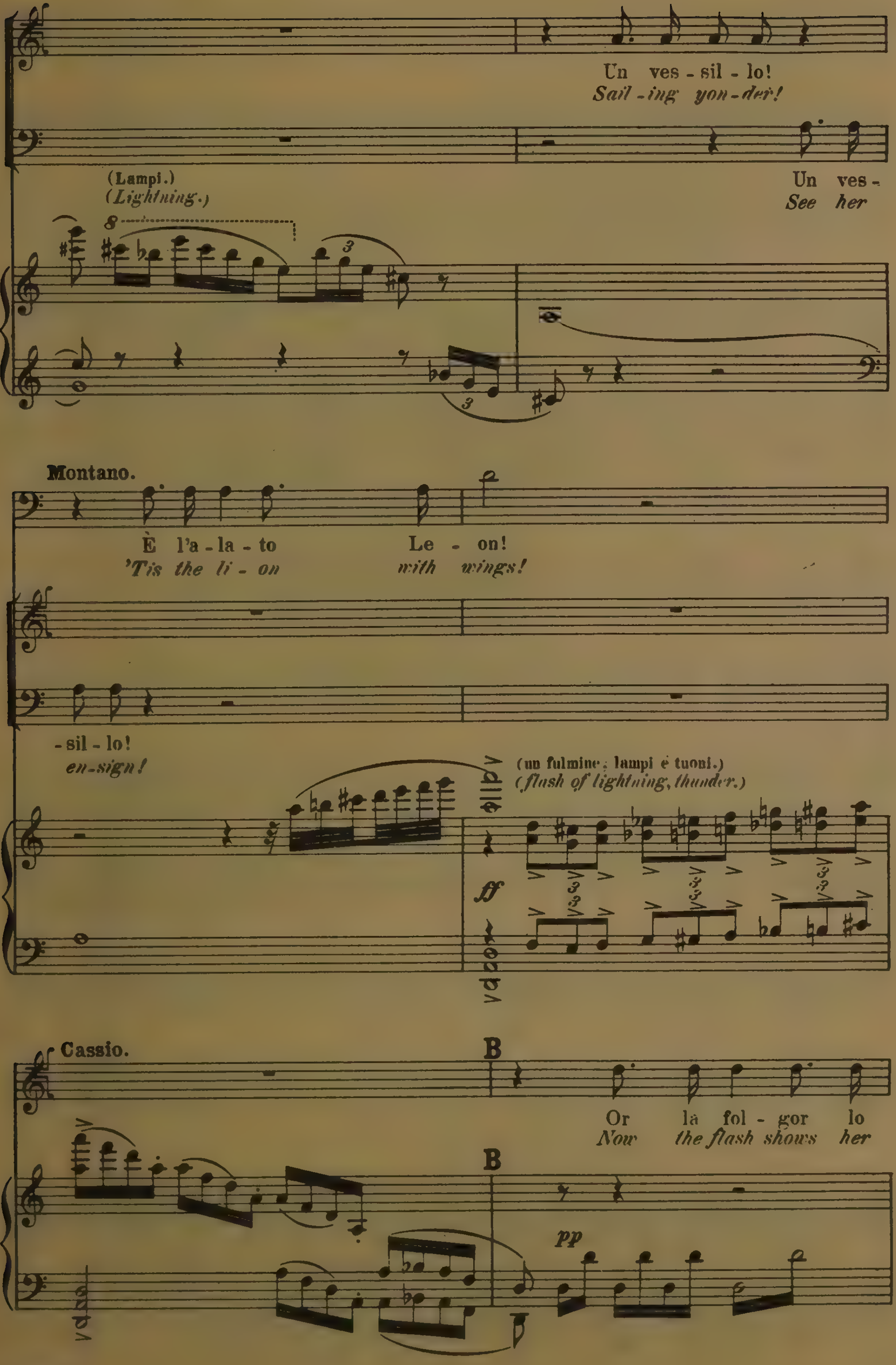
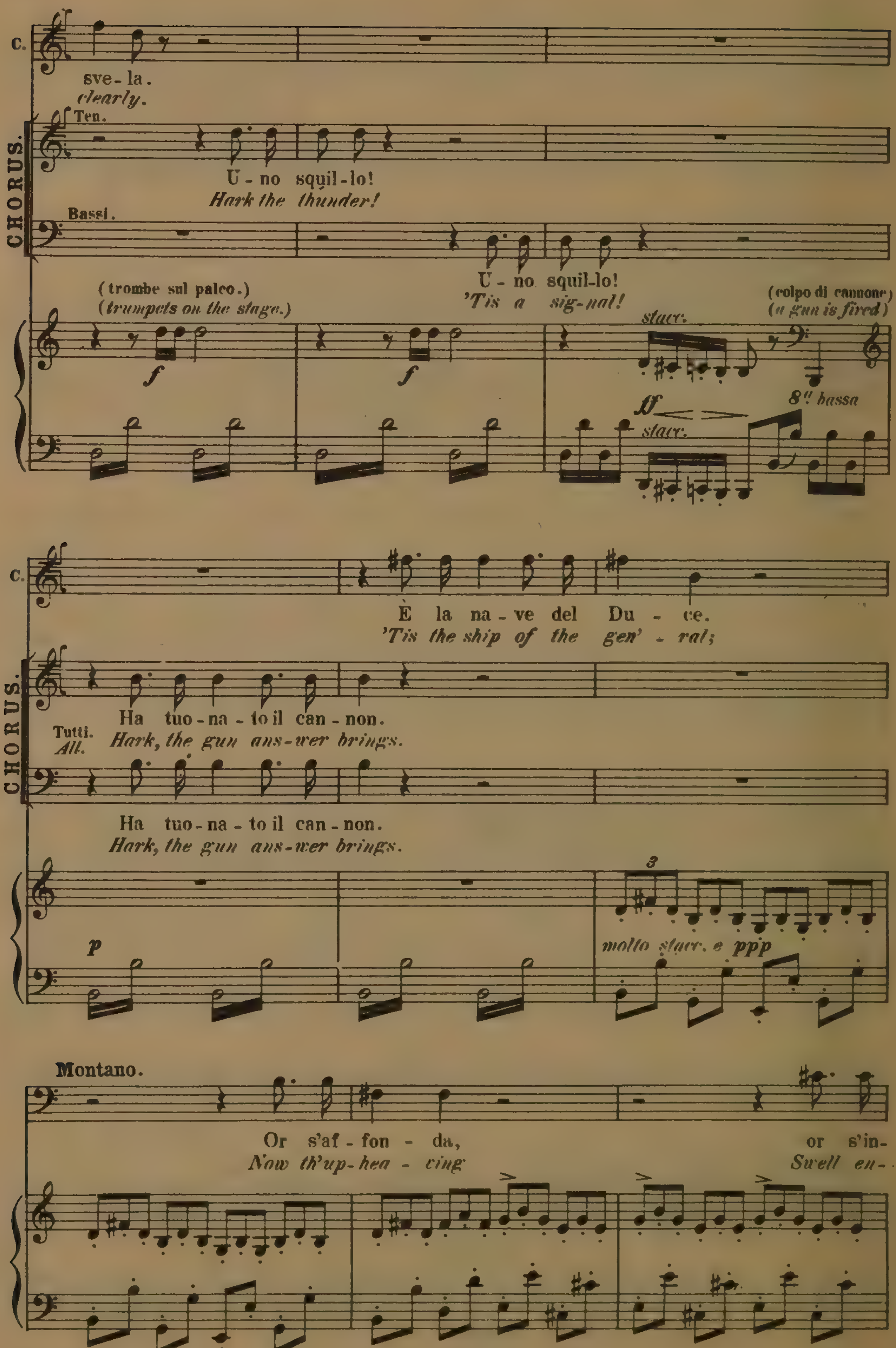
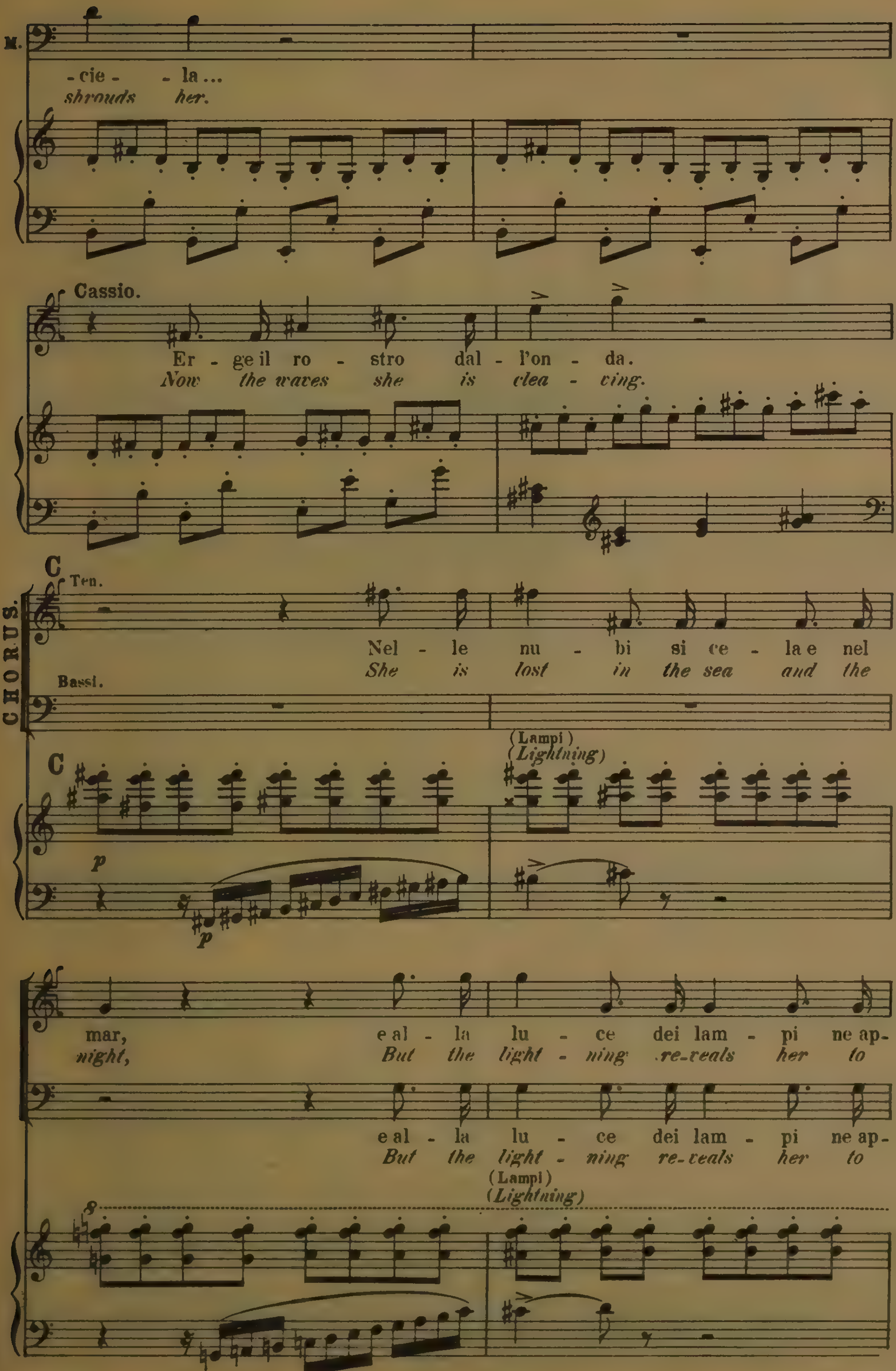
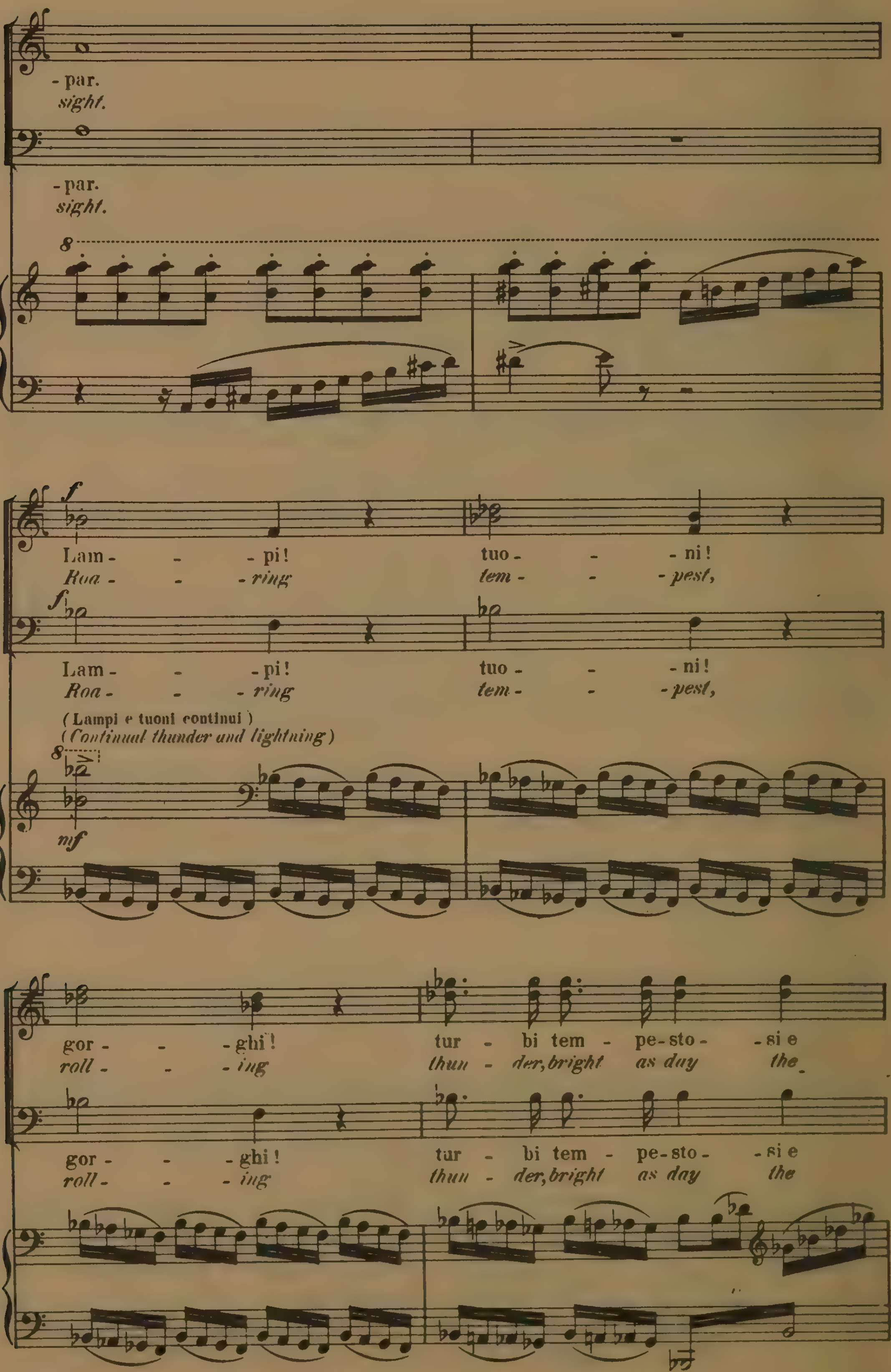
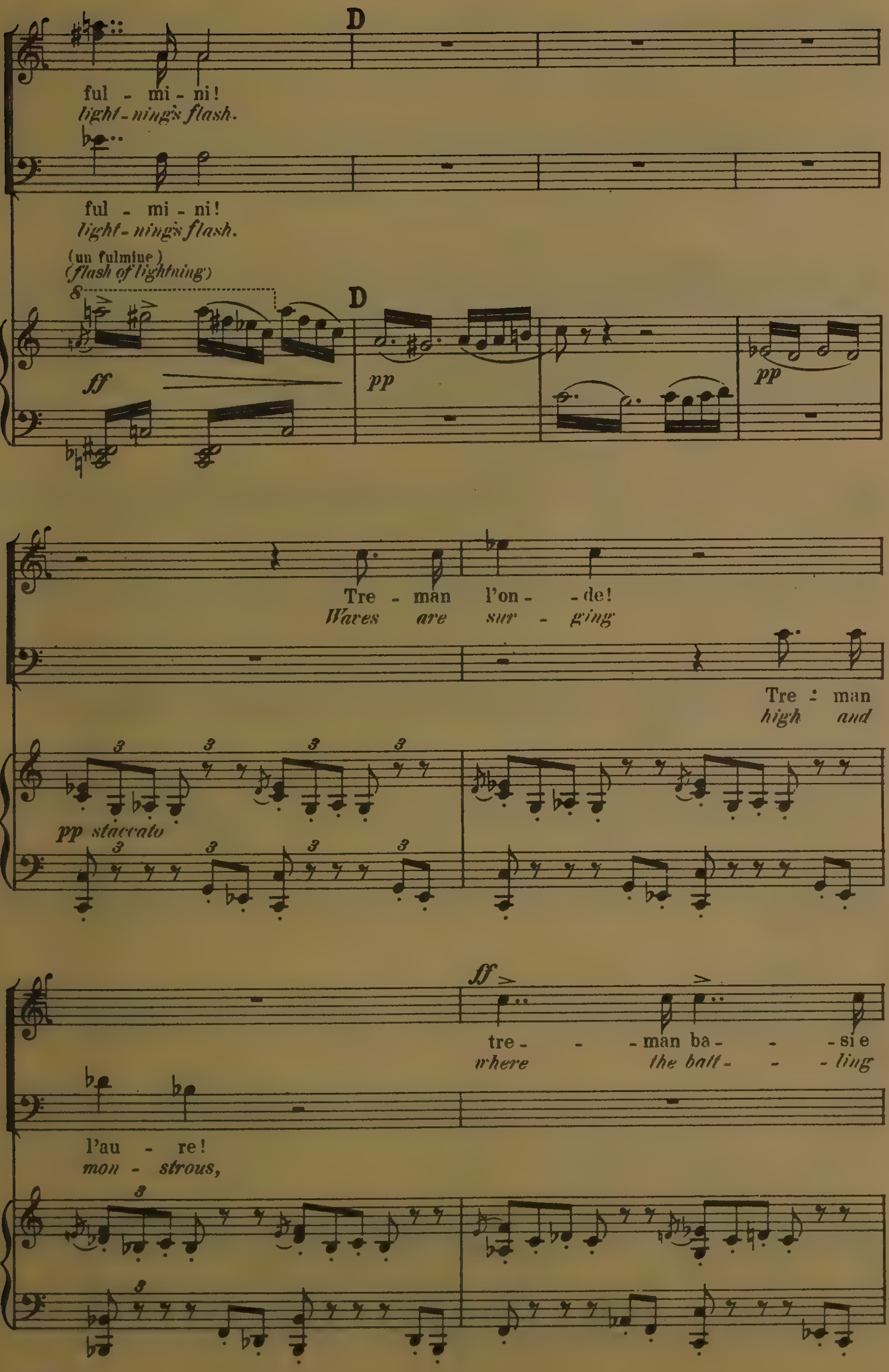

pp
(Lampi)
(Lightning)
A
Scene Ist.
4 Tenori.
CHORUS.
Cipriotti. U - na ve - la!
Cypriots. Ho! a vess - el!
4 Bassi.
U - na ve - - la!
Ho! a vess - - el!
A

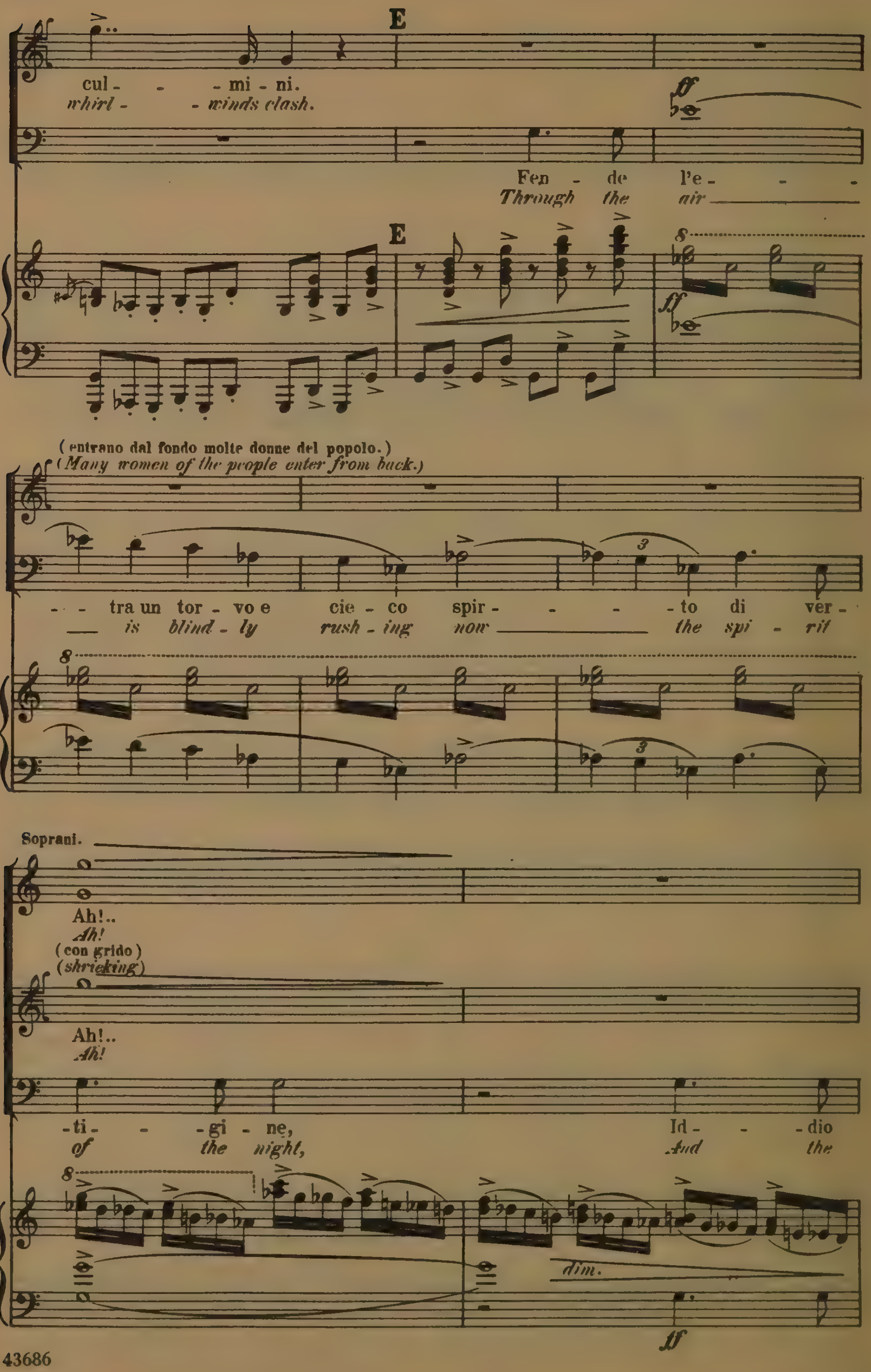

Un ves - sil - lo!
Sail - ing yon - der!
Un ves -
See her
(Lampi.)
(Lightning.)
8
3
Montano.
È l'a - la - to Le - on!
'Tis the li - on with wings!
- sil - lo!
en - sign!
(un fulmine; lampi e tuoni.)
(flash of lightning, thunder.)
ff
Cassio.
B
Or la fol - gor lo
Now the flash shows her
pp

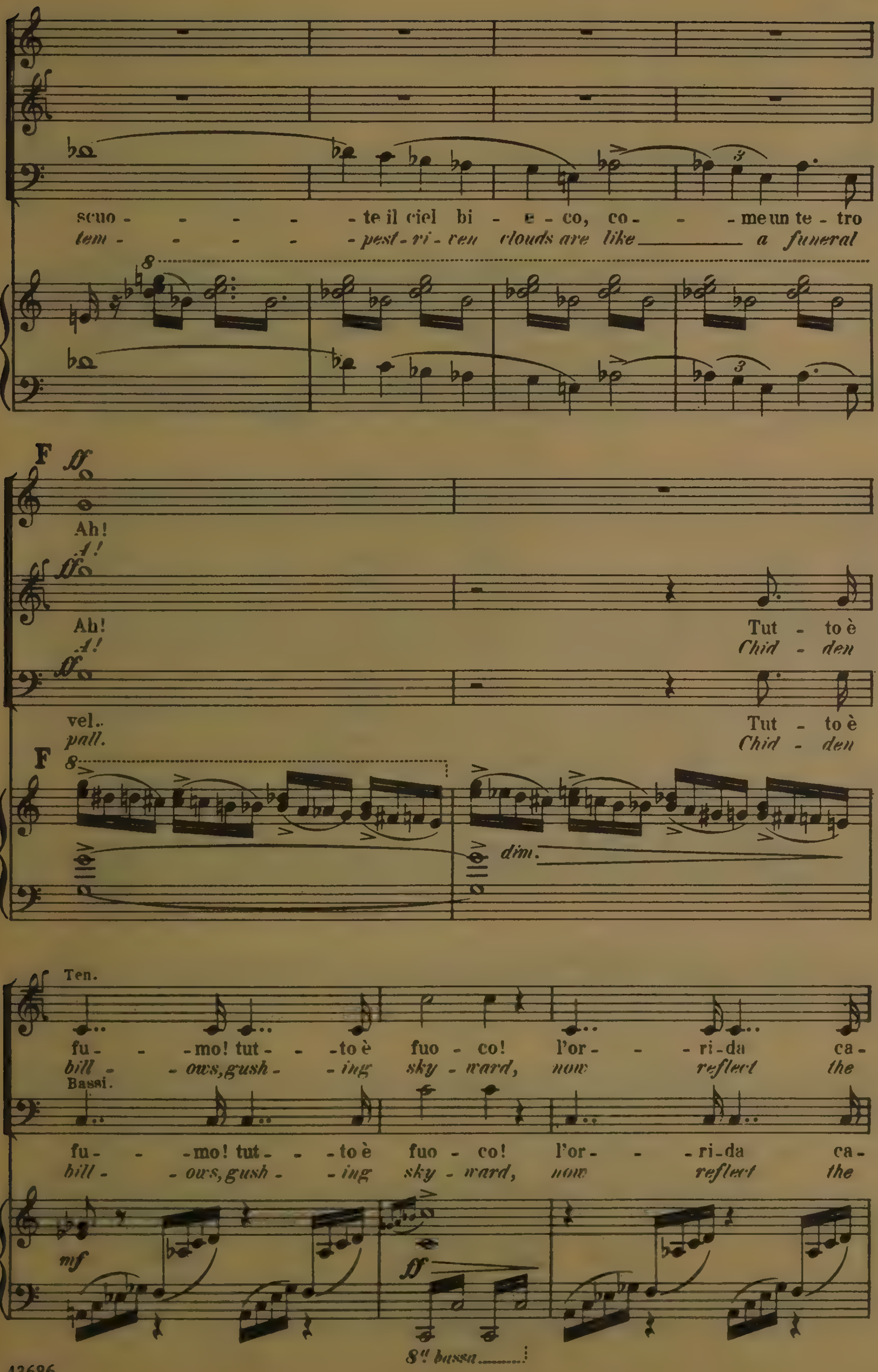

C.
sve - la.
clearly.
Ten.
CHORUS.
U - no squil - lo!
Hark the thunder!
Bassi.
U - no squil - lo!
'Tis a sig - nal!
(trombe sul palco.)
(trumpets on the stage.)
(colpo di cannone)
(a gun is fired)
f
f
stacc.
ff
stacc.
8va bassa
C.
È la na - ve del Du - ce.
'Tis the ship of the gen' - ral;
CHORUS.
Ha tuo - na - to il can - non.
Hark, the gun ans - wer brings.
Tutti.
All.
Ha tuo - na - to il can - non.
Hark, the gun ans - wer brings.
p
3
molto stacc. e ppp
Montano.
Or s'af - fon - da, or s'in -
Now th'up - hea - cing Swell en -

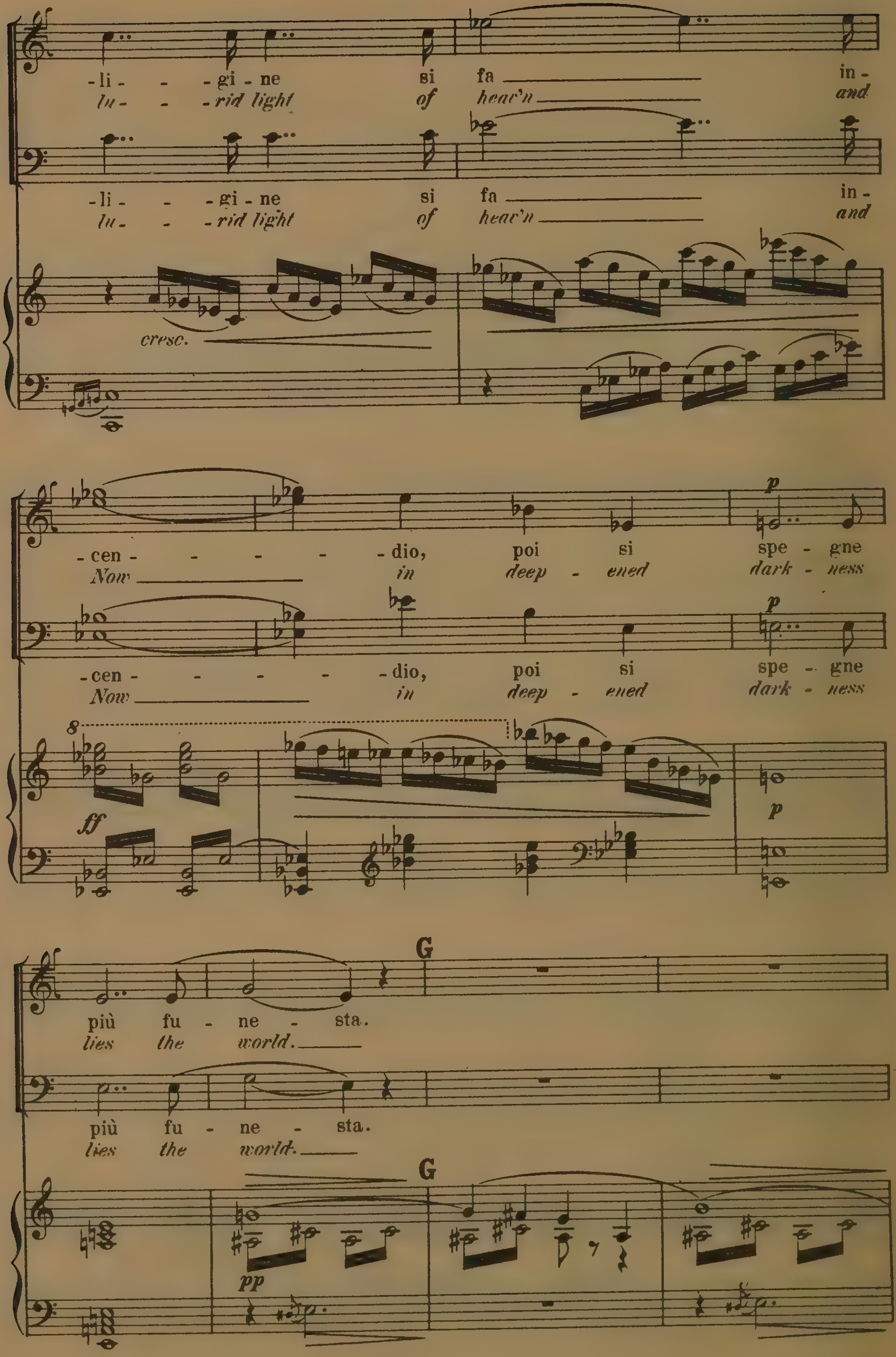

M.
-cie - -la...
shrouds her.
Cassio.
Er - ge il ro - stro dal - l'on - da.
Now the waves she is clea - ving.
C
CHORUS.
Ten.
Nel - le nu - bi si ce - la e nel
She is lost in the sea and the
Bassi.
(Lampi)
(Lightning)
p
mar,
night,
e al - la lu - ce dei lam - pi ne ap-
But the light - ning re-veals her to
(Lampi)
(Lightning)
8

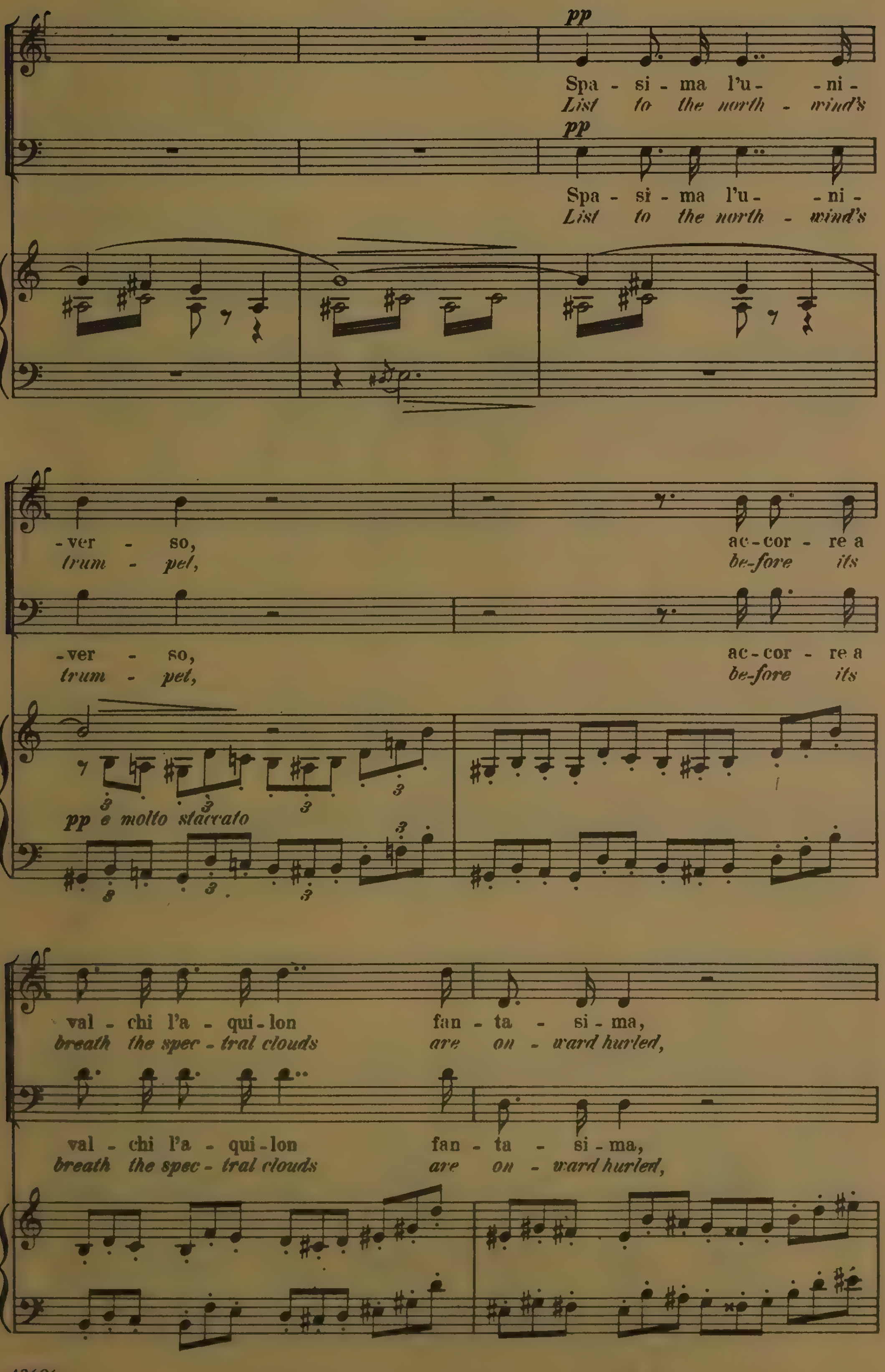

- par.
sight.
- par.
sight.
8
f
Lam - - pi! tuo - - ni!
Roa - - ring tem - - pest,
f
Lam - - pi! tuo - - ni!
Roa - - ring tem - - pest,
(Lampi e tuoni continui)
(Continual thunder and lightning)
8
mf
gor - - ghi! tur - bi tem - pe-sto - si e
roll - - ing thun - der, bright as day the
gor - - ghi! tur - bi tem - pe-sto - si e
roll - - ing thun - der, bright as day the

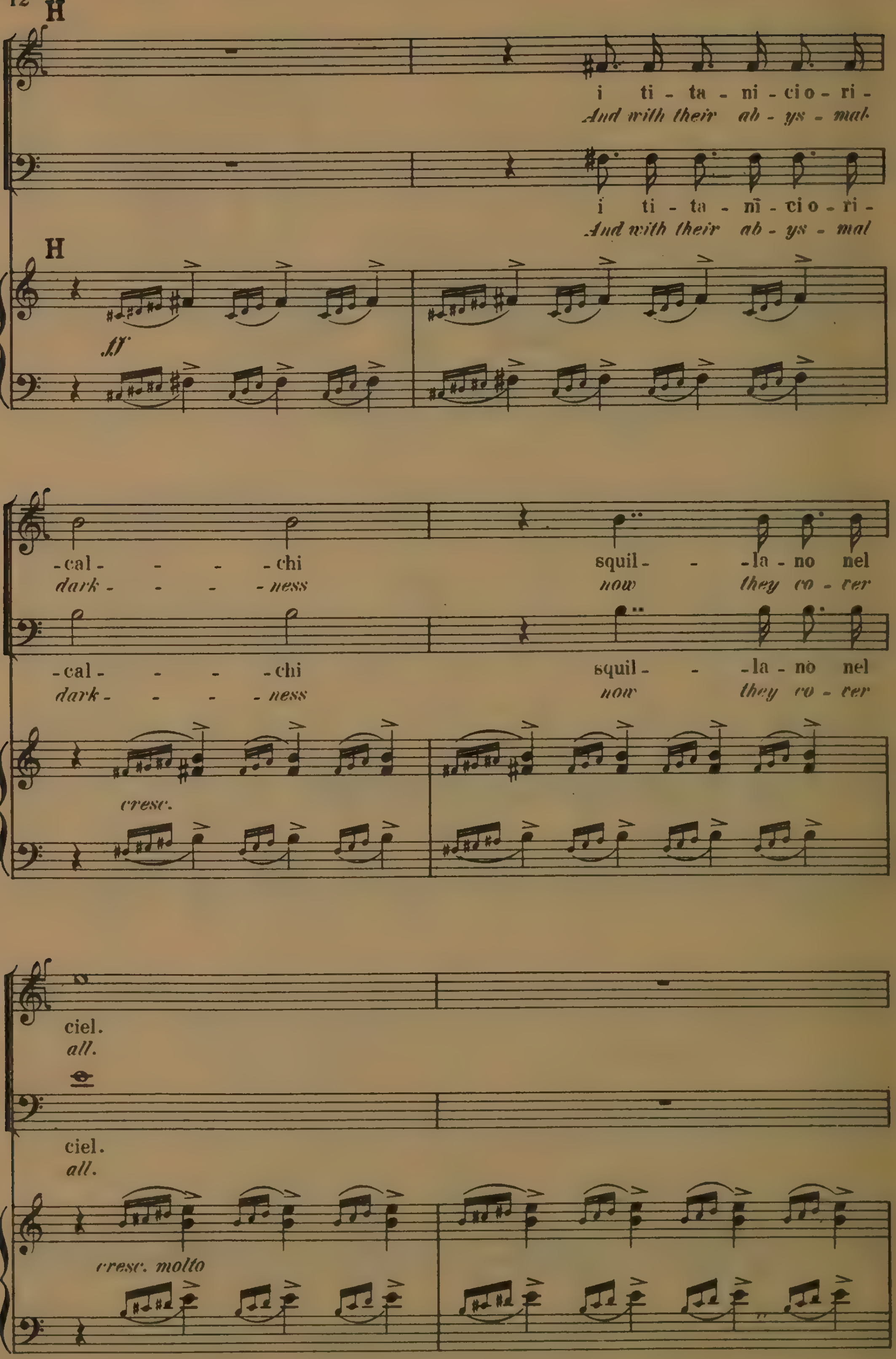

D
ful - mi - ni!
light - ning's flash.
ful - mi - ni!
light - ning's flash.
(un fulmine)
(flash of lightning)
ff
D
pp
pp
Tre - man l'on - - de!
Waves are sur - ging
Tre - man
high and
pp staccato
ff
tre - - man ba - - si e
where the batt - - ling
l'au - re!
mon - strous,

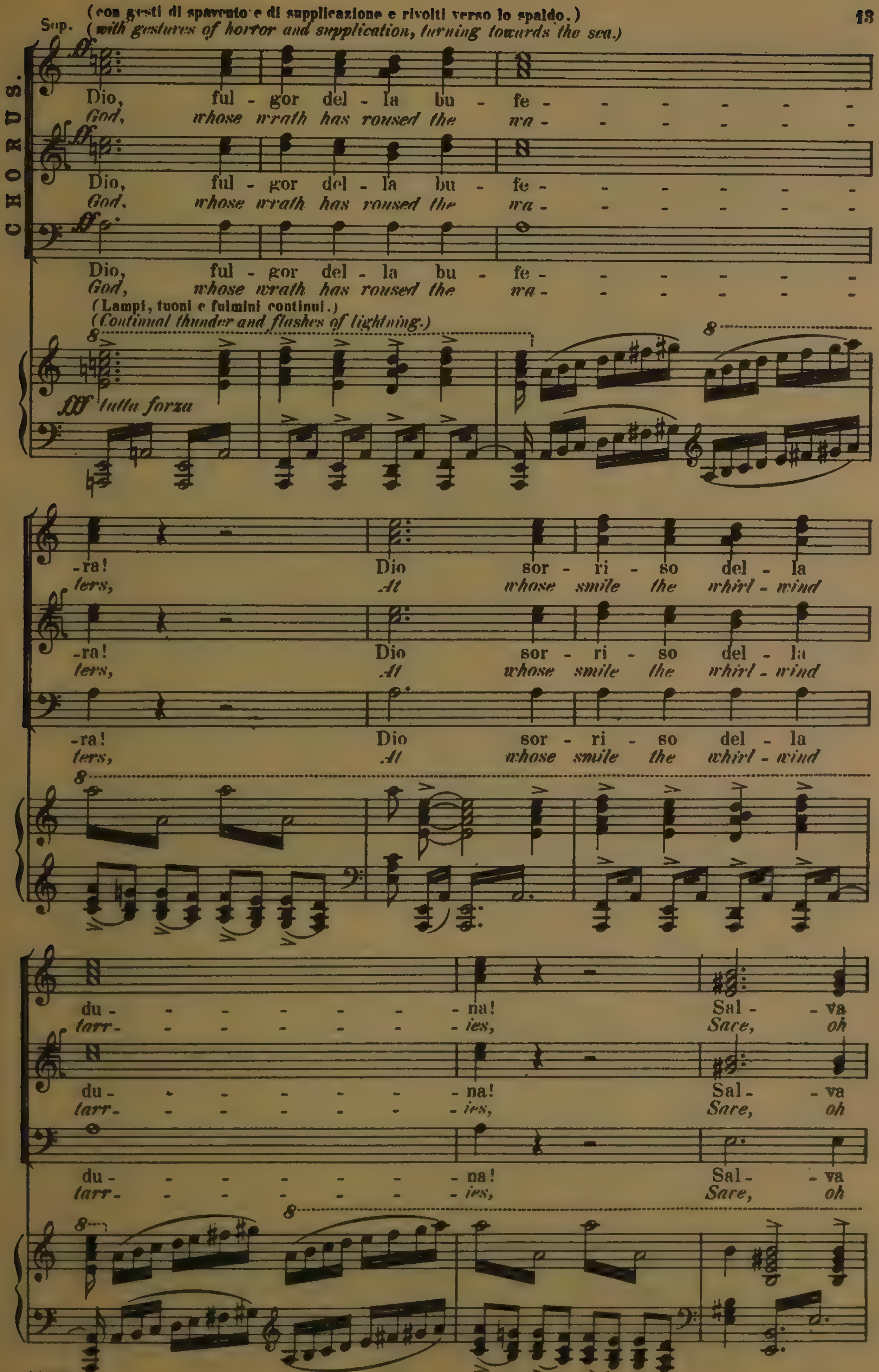

E
cul- - - mi - ni.
whirl - - winds clash.
ff
Fen - de l'e- - -
Through the air
E
8
ff
(entrano dal fondo molte donne del popolo.)
(Many women of the people enter from back.)
- - tra un tor - vo e cie - co spir - - - to di ver -
is blind - ly rush - ing now the spi - rit
8
3
Soprani.
Ah!..
Ah!
(con grido)
(shrieking)
Ah!..
Ah!
-ti- - - gi - ne, Id- - - dio
of the night, And the
8
dim.
ff

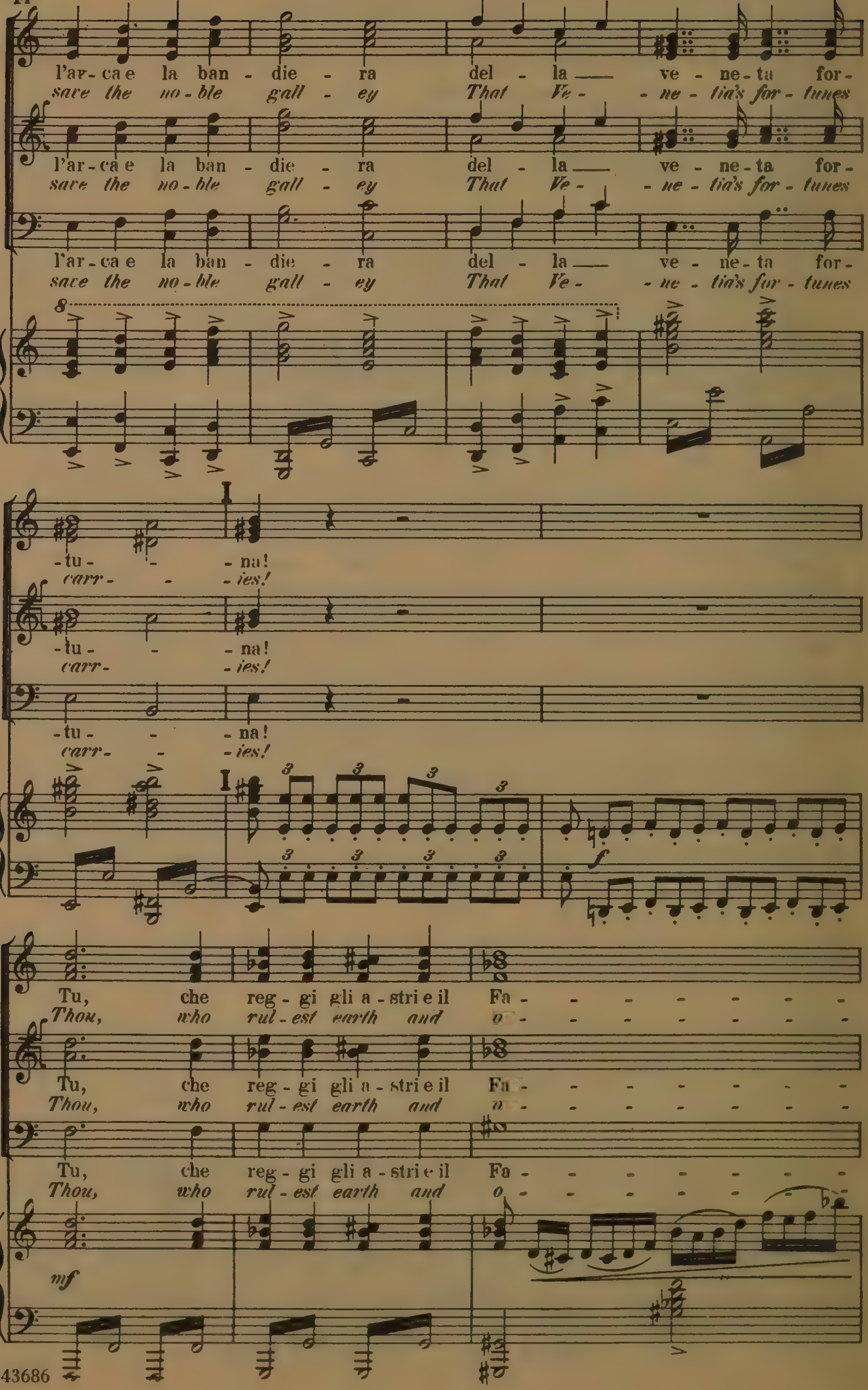

scuo - - - - - te il ciel bi - e - co, co- - - me un te - tro
tem - - - - - pest - ri - ven clouds are like a funeral
8
F
ff
Ah!
A!
ff
Ah!
A!
Tut - to è
Chid - den
ff
vel..
pall.
Tut - to è
Chid - den
F
8
dim.
Ten.
fu- - - mo! tut - - to è fuo - co! l'or - - - ri - da ca -
bill - - ows, gush - - ing sky - ward, now reflect the
Bassi.
fu- - - mo! tut - - to è fuo - co! l'or - - - ri - da ca -
bill - - ows, gush - - ing sky - ward, now reflect the
mf
ff
8va bassa

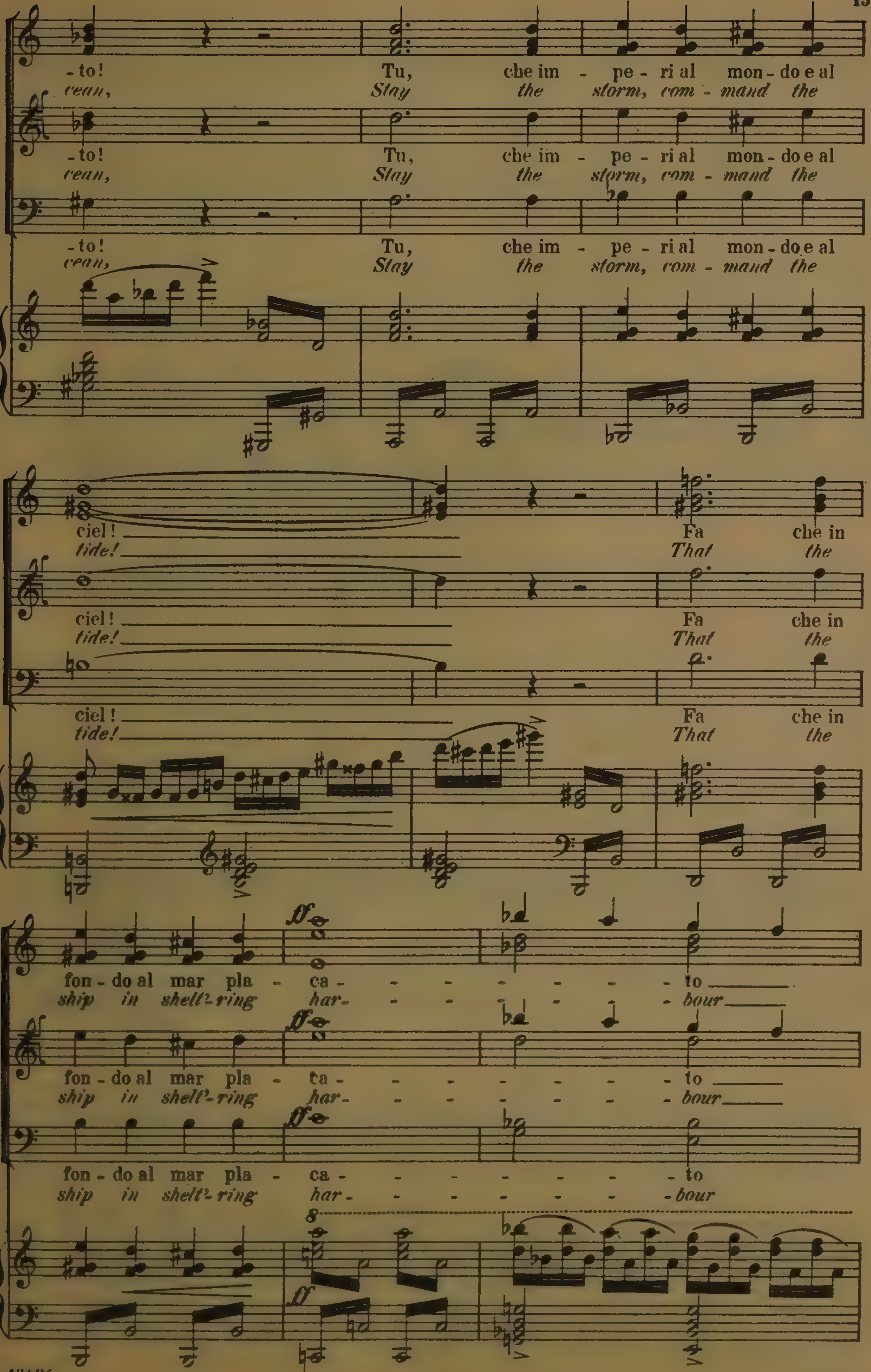

-li - - -gi - ne si fa in -
lu - - -rid light of hear'n and
-li - - -gi - ne si fa in -
lu - - -rid light of hear'n and
cresc.
-cen - - - - -dio, poi si spe - gne
Now in deep - ened dark - ness
p
-cen - - - - -dio, poi si spe - gne
Now in deep - ened dark - ness
ff
p
G
più fu - ne - sta.
lies the world.
più fu - ne - sta.
lies the world.
pp

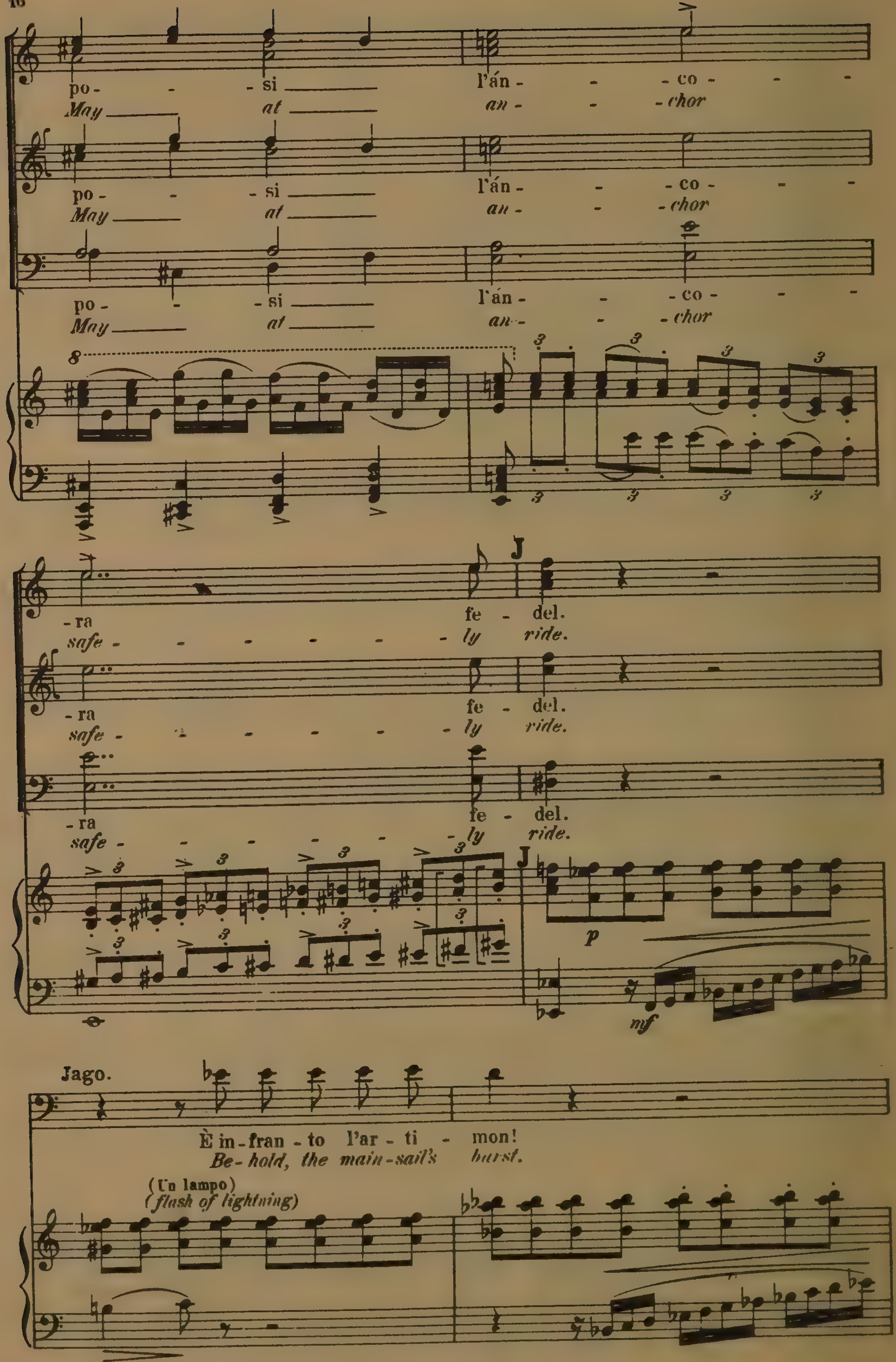

pp
Spa - si - ma l'u - ni -
List to the north - wind's
pp
Spa - si - ma l'u - - ni -
List to the north - wind's
- ver - so,
trum - pet,
ac - cor - re a
be-fore its
pp e molto staccato
val - chi l'a - qui - lon fan - ta - si - ma,
breath the spec - tral clouds are on - ward hurled,

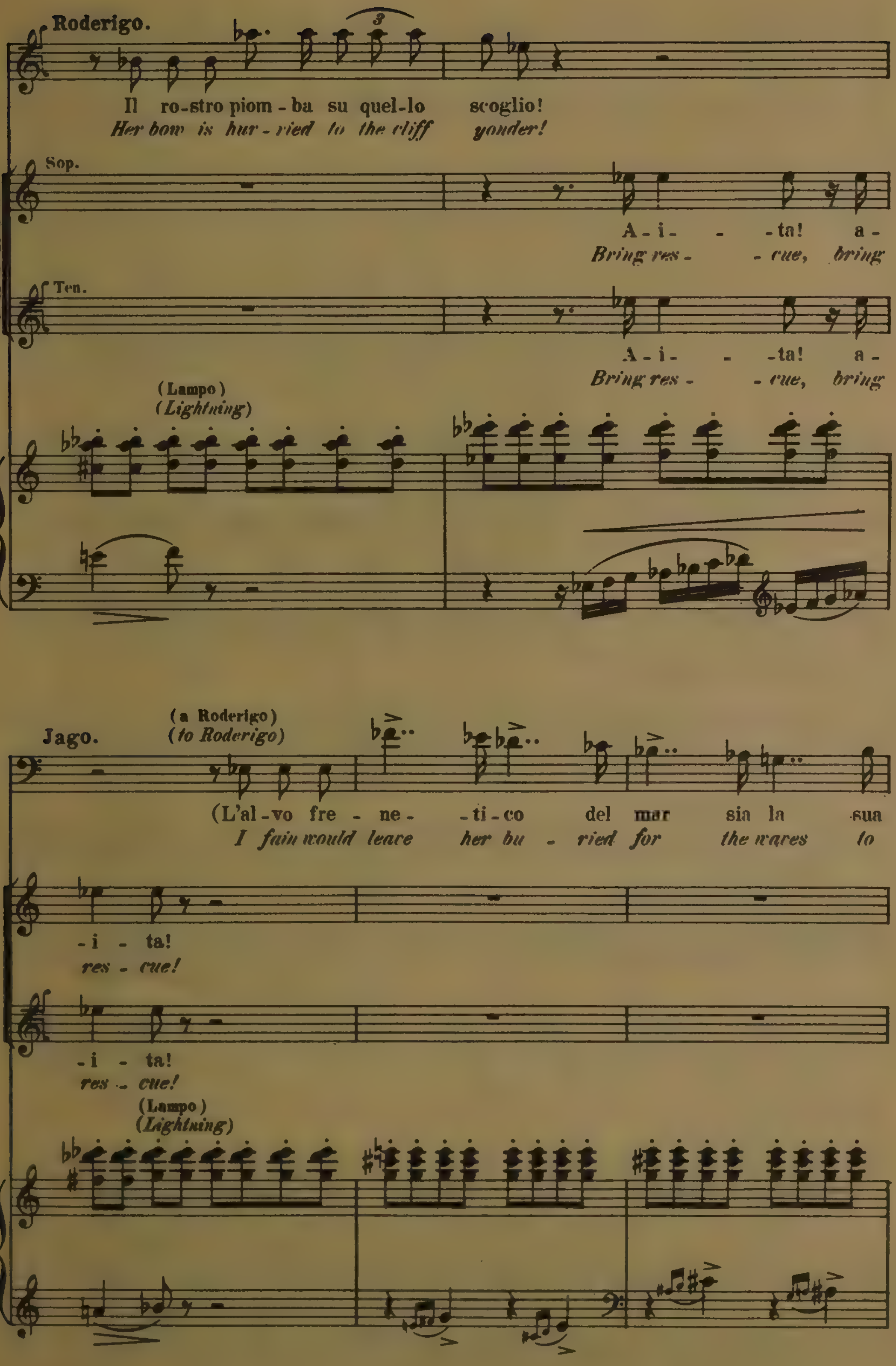

H
i ti - ta - ni - ci o - ri -
And with their ab - ys - mal
i ti - ta - ni - ci o - ri -
And with their ab - ys - mal
H
ff
- cal - - - - chi squil - - la - no nel
dark - - - - ness now they co - ver
- cal - - - - chi squil - - la - no nel
dark - - - - ness now they co - ver
cresc.
ciel.
all.
ciel.
all.
cresc. molto

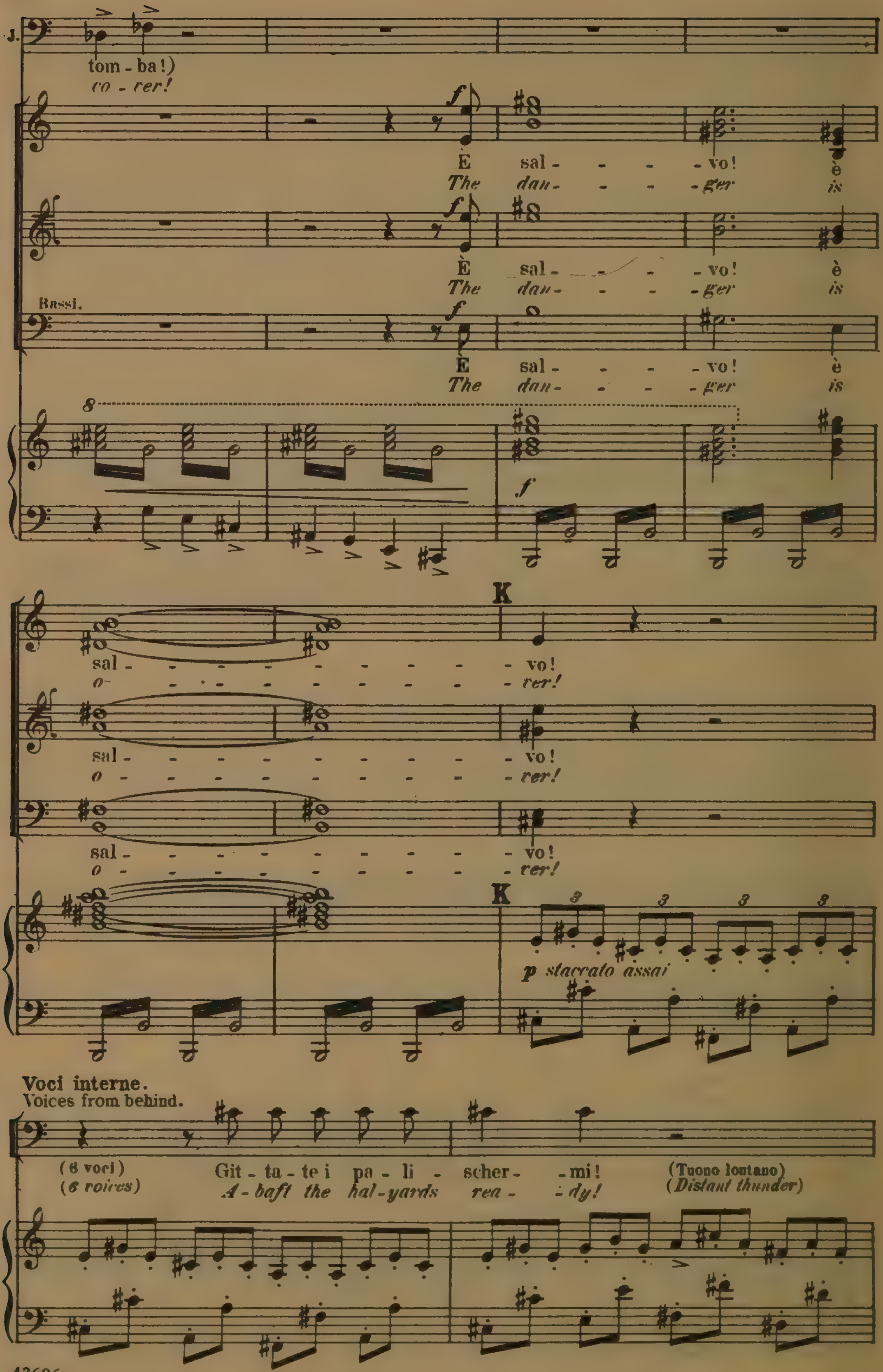

(con gesti di spavento e di supplicazione e rivolti verso lo spaldo.)
Sop. (with gestures of horror and supplication, turning towards the sea.)
CHORUS.
ff
Dio, ful - gor del - la bu - fe - - - - - - -
God, whose wrath has roused the wa - - - - - - -
Dio, ful - gor del - la bu - fe - - - - - - -
God, whose wrath has roused the wa - - - - - - -
Dio, ful - gor del - la bu - fe - - - - - - -
God, whose wrath has roused the wa - - - - - - -
(Lampi, tuoni e fulmini continui.)
(Continual thunder and flashes of lightning.)
fff tutta forza
-ra! Dio sor - ri - so del - la
-ters, At whose smile the whirl - wind
-ra! Dio sor - ri - so del - la
-ters, At whose smile the whirl - wind
-ra! Dio sor - ri - so del - la
-ters, At whose smile the whirl - wind
du - - - - - - - - na! Sal - - va
tarr - - - - - - - - ies, Save, oh
du - - - - - - - - na! Sal - - va
tarr - - - - - - - - ies, Save, oh
du - - - - - - - - na! Sal - - va
tarr - - - - - - - - ies, Save, oh

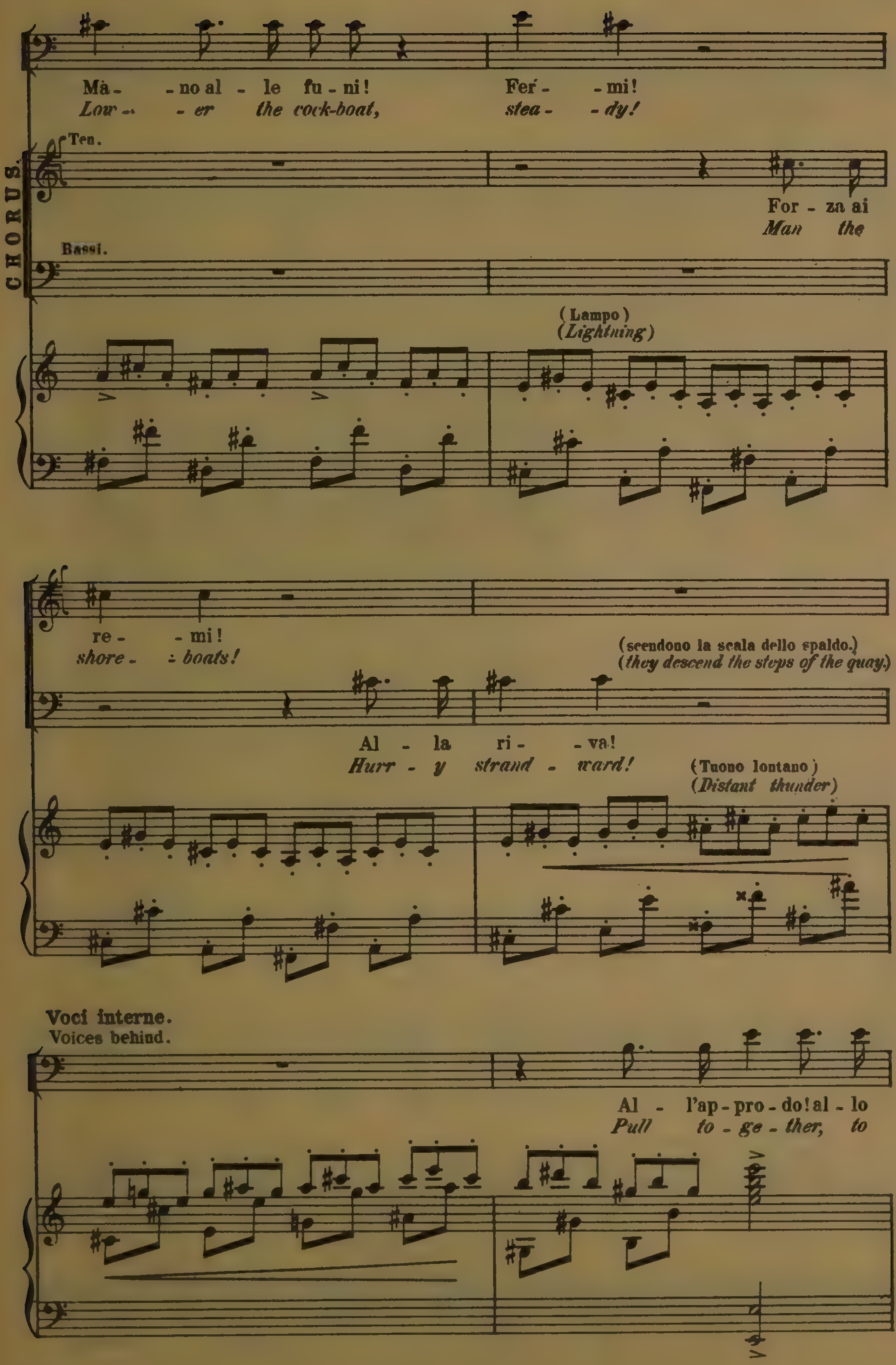

l'ar-ca e la ban - die - ra del - la — ve - ne-ta for-
save the no-ble gall - ey That Ve - - ne - tia's for - tunes
l'ar-ca e la ban - die - ra del - la — ve - ne-ta for-
save the no-ble gall - ey That Ve - - ne - tia's for - tunes
l'ar-ca e la ban - die - ra del - la — ve - ne-ta for-
save the no-ble gall - ey That Ve - - ne - tia's for - tunes
8
-tu - - na!
carr - - ies!
-tu - - na!
carr- - ies!
-tu - - na!
carr- - ies!
I
I
Tu, che reg - gi gli a-stri e il Fa -
Thou, who rul - est earth and o -
Tu, che reg - gi gli a-stri e il Fa -
Thou, who rul - est earth and o -
Tu, che reg - gi gli a-stri e il Fa -
Thou, who rul - est earth and o -
mf
f

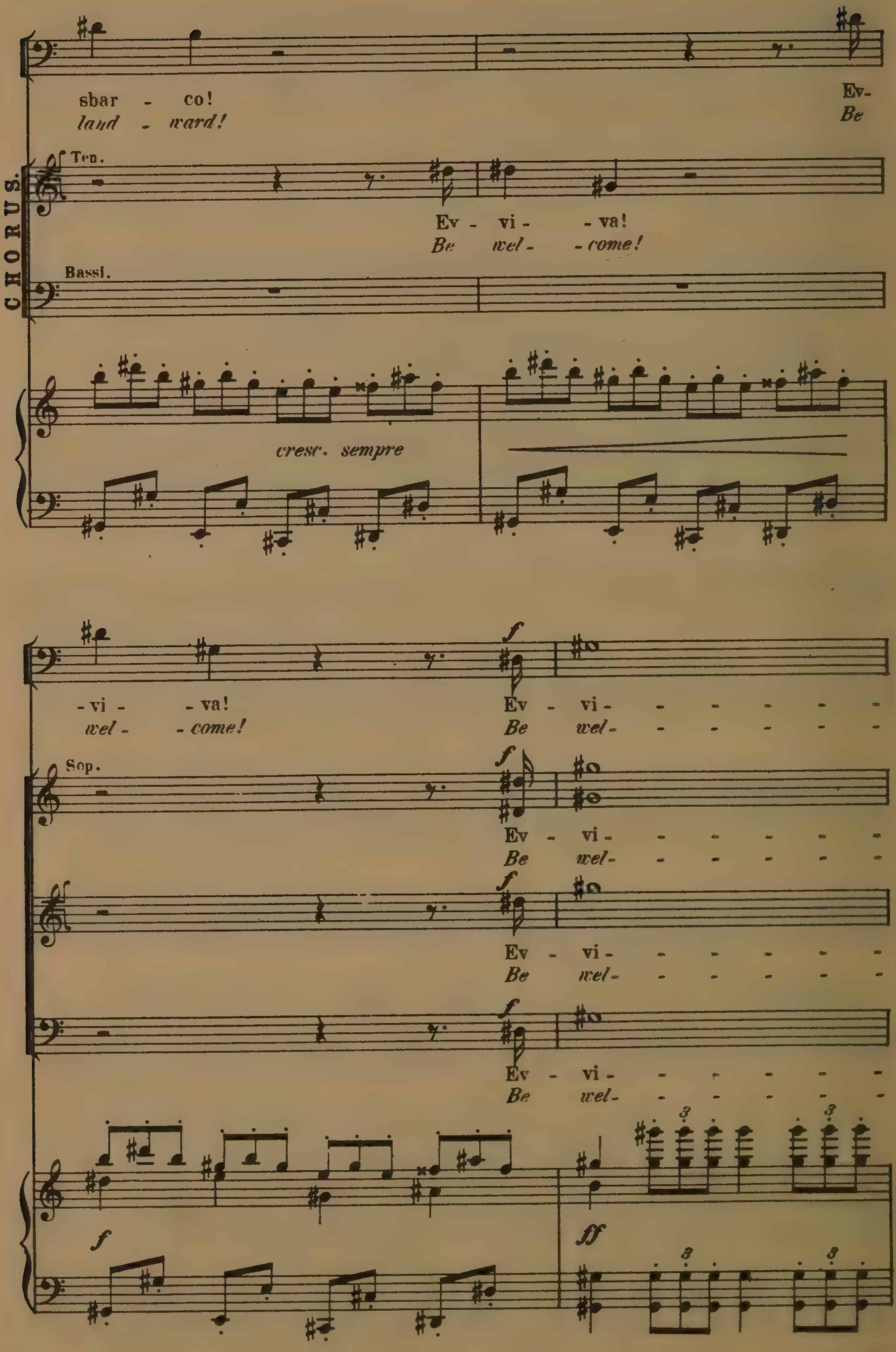

-to! Tu, che im - pe - ri al mon - do e al
cean, Stay the storm, com - mand the
ciel! Fa che in
tide! That the
fon - do al mar pla - ca - - - - - - - - to
ship in shelt'-ring har - - - - - - - - bour


po - - si l'án - - co - - ra fe - del.
May at an - - chor safe - - ly ride.
J
Jago.
È in-fran-to l'ar-ti - mon!
Be-hold, the main-sail's burst.
(Un lampo)
(flash of lightning)
p
mf

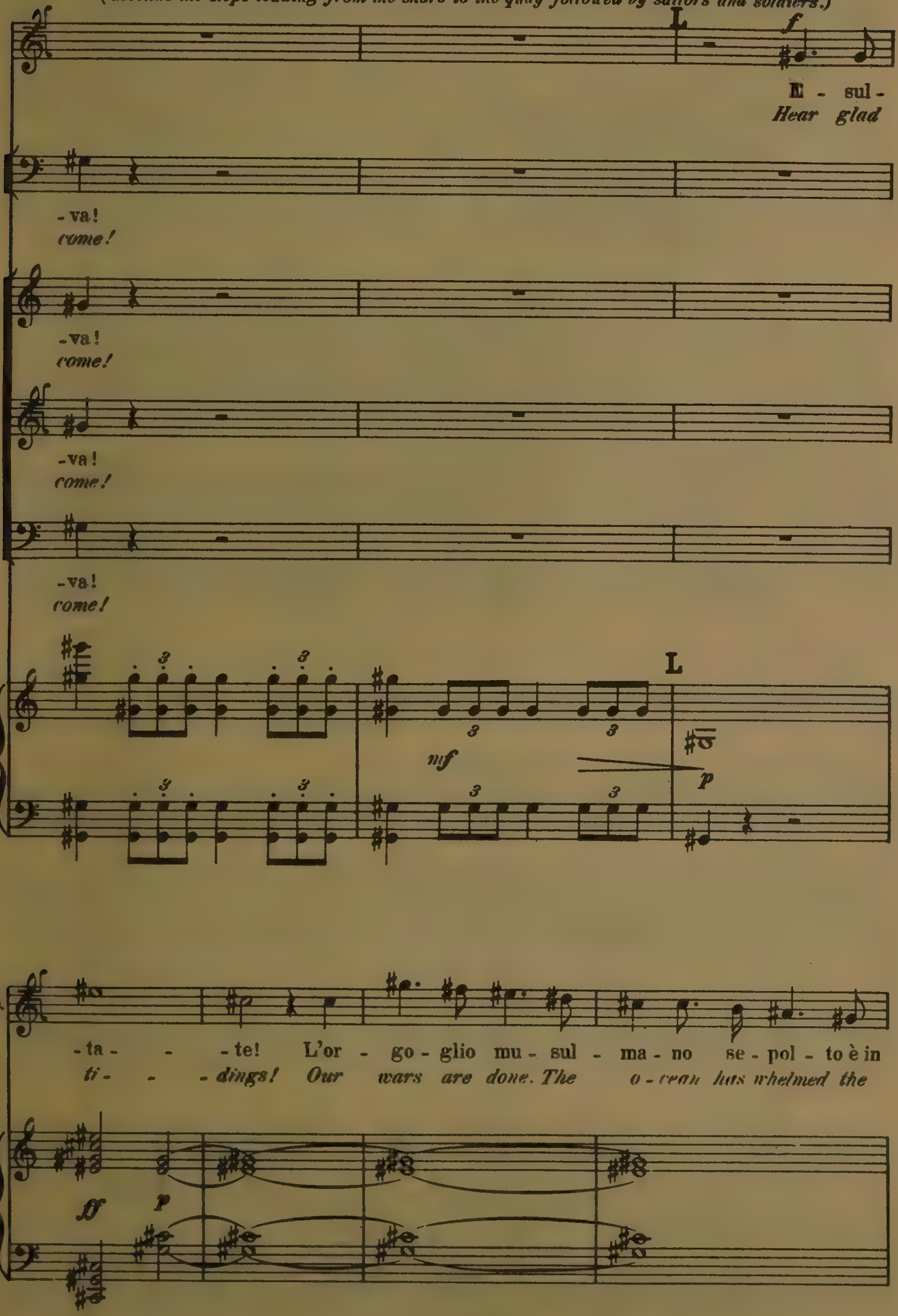

Roderigo.
Il ro-stro piom-ba su quel-lo scoglio!
Her bow is hur-ried to the cliff yonder!
CHORUS.
Sop.
A-i- -ta! a-
Bring res- -cue, bring
Ten.
A-i- -ta! a-
Bring res- -cue, bring
(Lampo)
(Lightning)
Jago.
(a Roderigo)
(to Roderigo)
(L'al-vo fre-ne- -ti-co del mar sia la sua
I fain would leave her bu-ried for the waves to
-i-ta!
res-cue!
-i-ta!
res-cue!
(Lampo)
(Lightning)

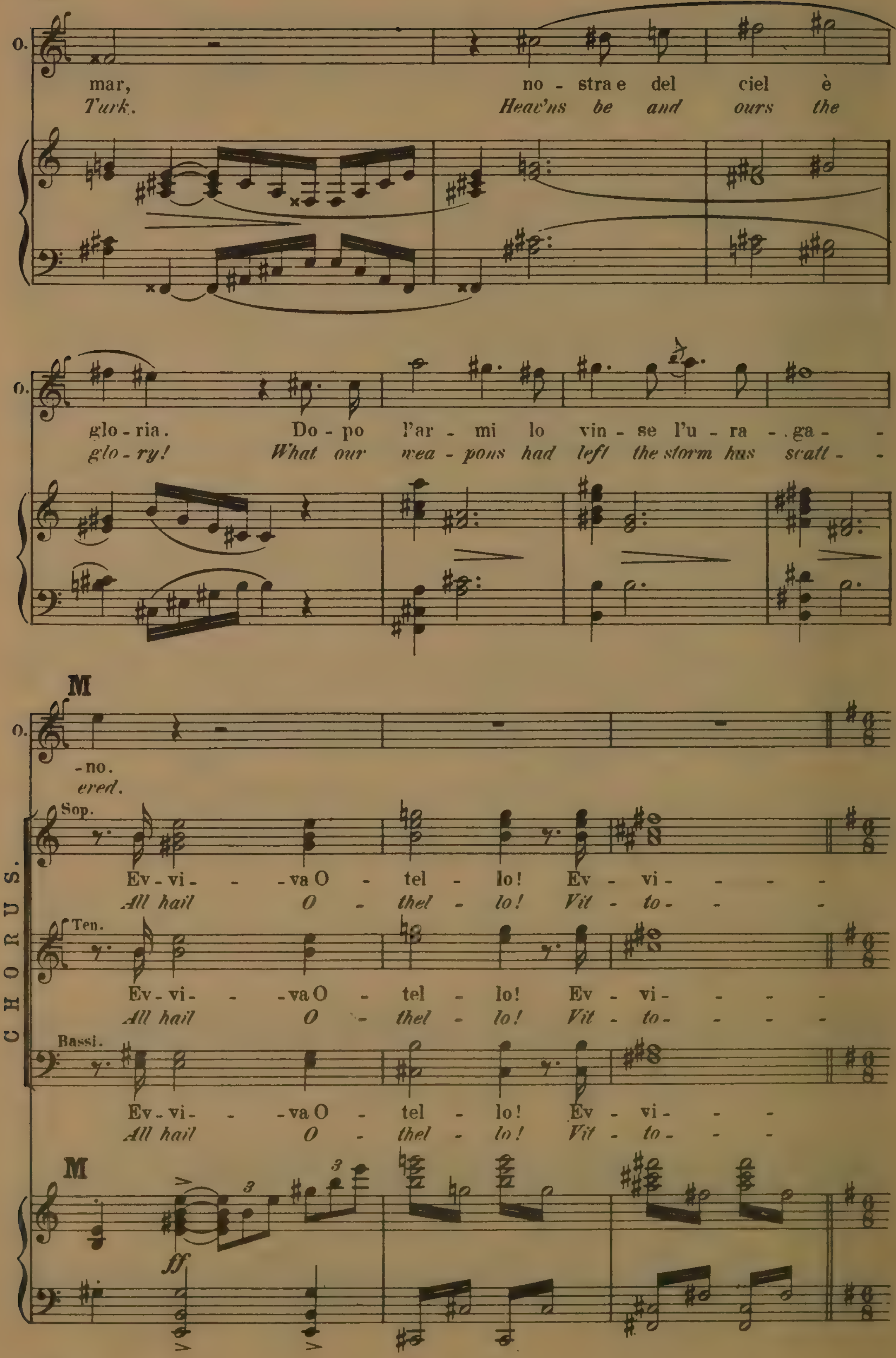

J.
tom - ba!)
co - rer!
È sal - - - - vo! è
The dan - - - - ger is
Bassi.
sal - - - - - - - - - vo!
o - - - - - - - - - rer!
K
p staccato assai
Voci interne.
Voices from behind.
(6 voci)
(6 voices)
Git - ta - te i pa - li - scher - mi!
A - baft the hal - yards rea - dy!
(Tuono lontano)
(Distant thunder)

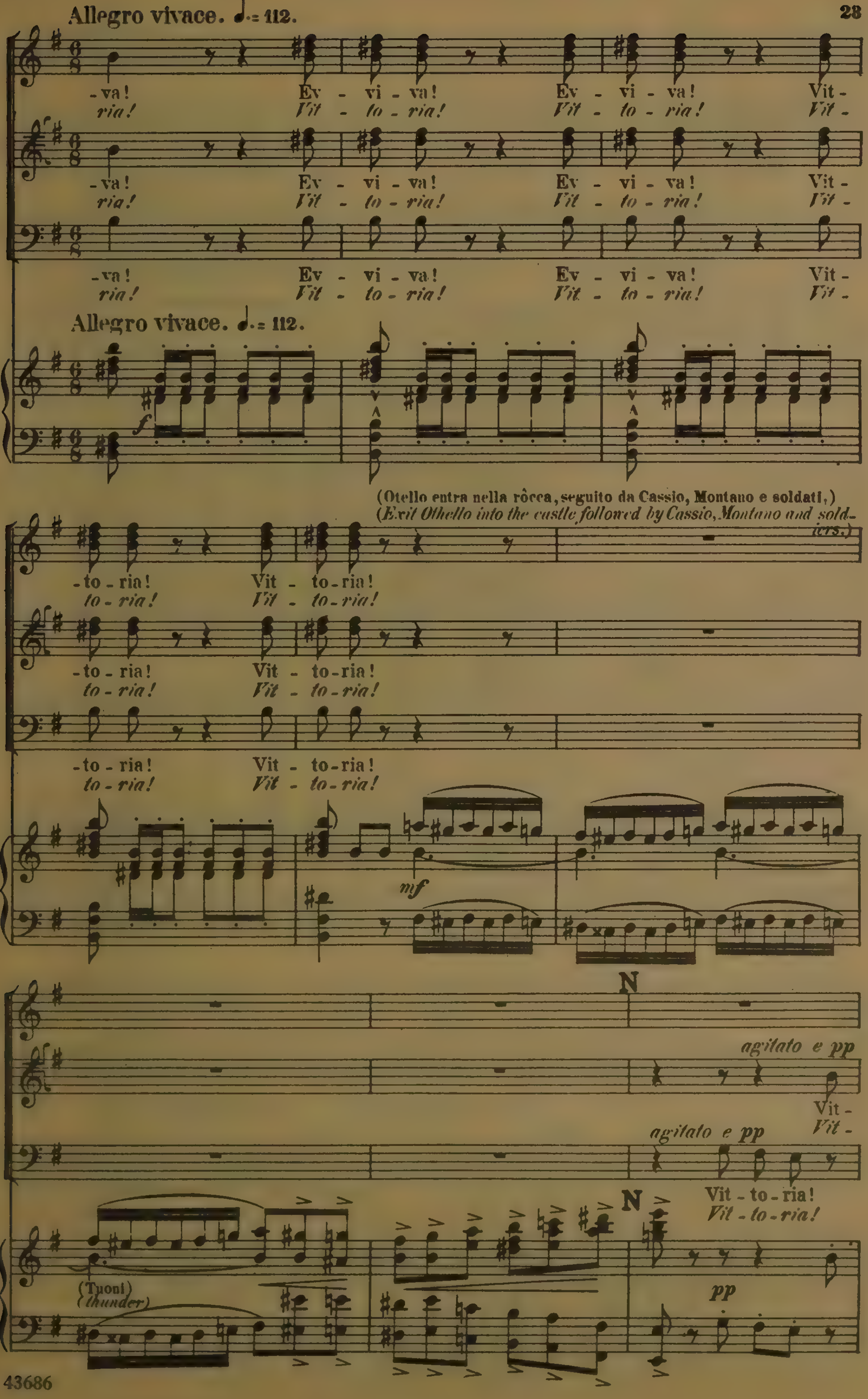

Mà - - no al - le fu - ni!
Low - - er the cock-boat,
Fer - - mi!
stea - - dy!
CHORUS.
Ten.
For - za ai
Man the
Bassi.
(Lampo)
(Lightning)
re - - mi!
shore - - boats!
(scendono la scala dello spaldo.)
(they descend the steps of the quay.)
Al - la ri - - va!
Hurr - y strand - ward!
(Tuono lontano)
(Distant thunder)
Voci interne.
Voices behind.
Al - l'ap - pro - do! al - lo
Pull to - ge - ther, to

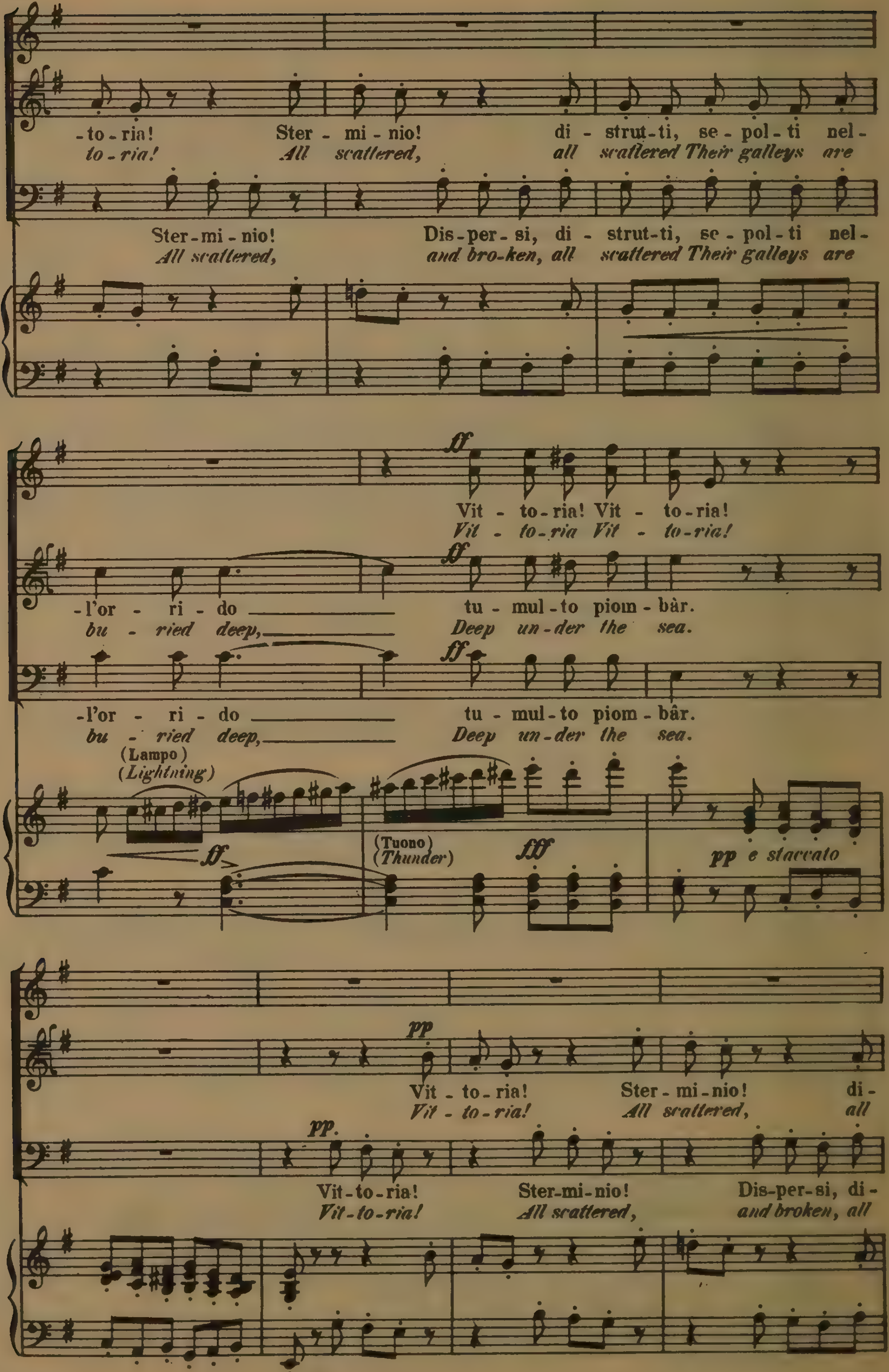

sbar - co! Ev-
land - ward! Be
Ten.
CHORUS.
Ev - vi - - va!
Be wel - - come!
Bassi.
cresc. sempre
- vi - - va! Ev - vi - - - - - -
wel - - come! Be wel- - - - - -
Sop.
Ev - vi - - - - - -
Be wel- - - - - -
Ev - vi - - - - - -
Be wel- - - - - -
Ev - vi - - - - - -
Be wel- - - - - -

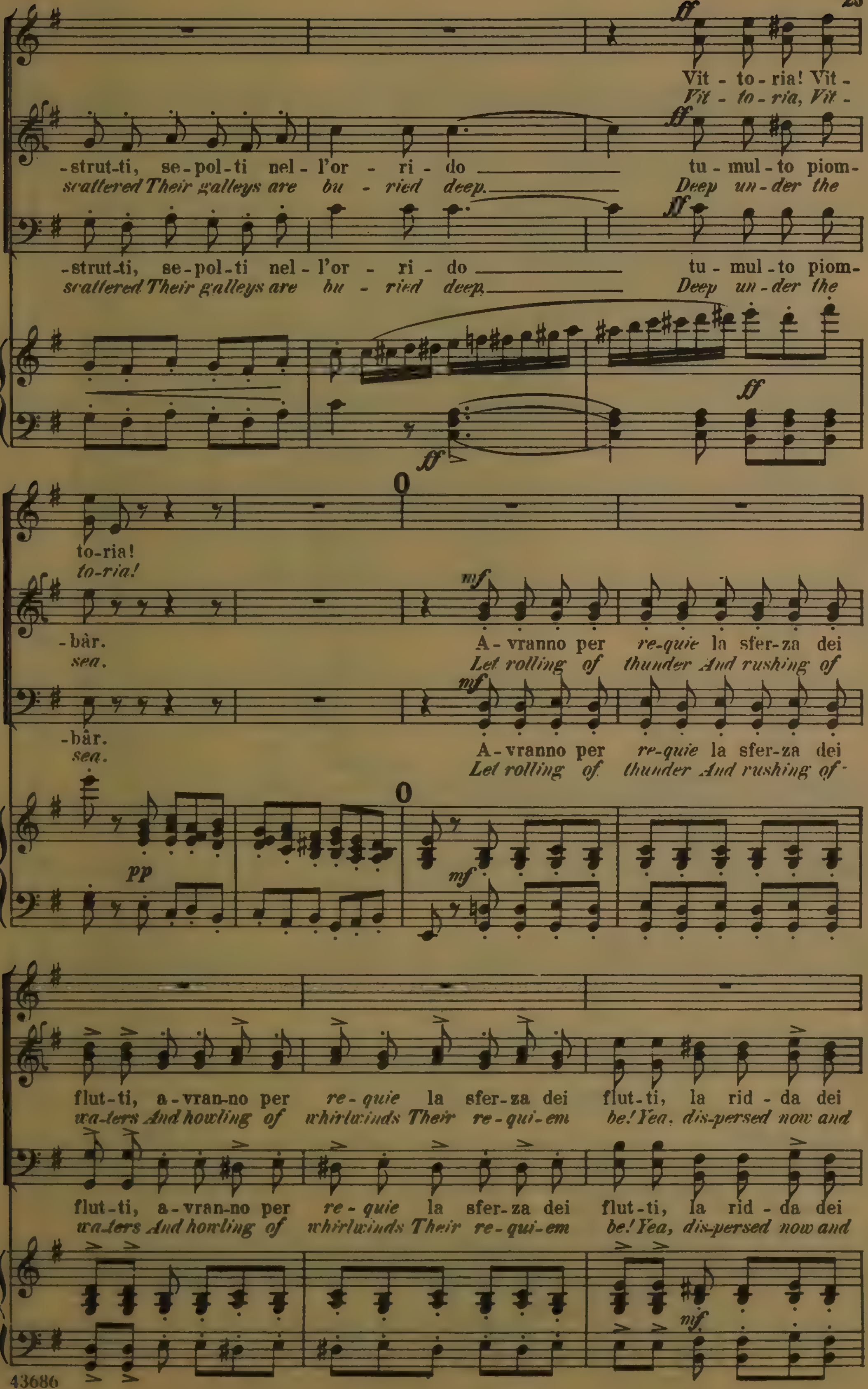
Otello (dalla scala della spiaggia salendo sullo spaldo con seguito di marinai e di soldati.)
(ascends the steps leading from the shore to the quay followed by sailors and soldiers.)

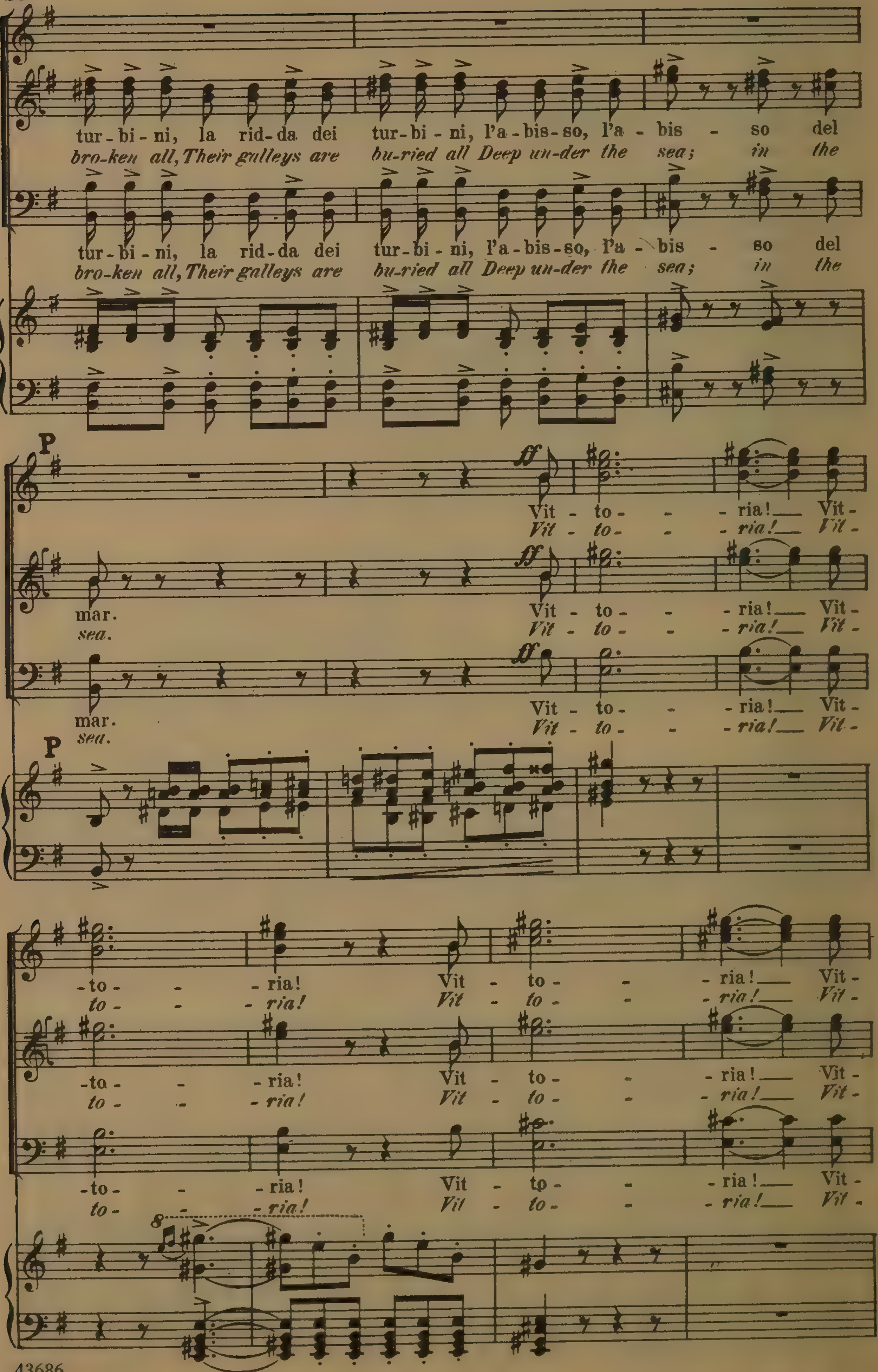


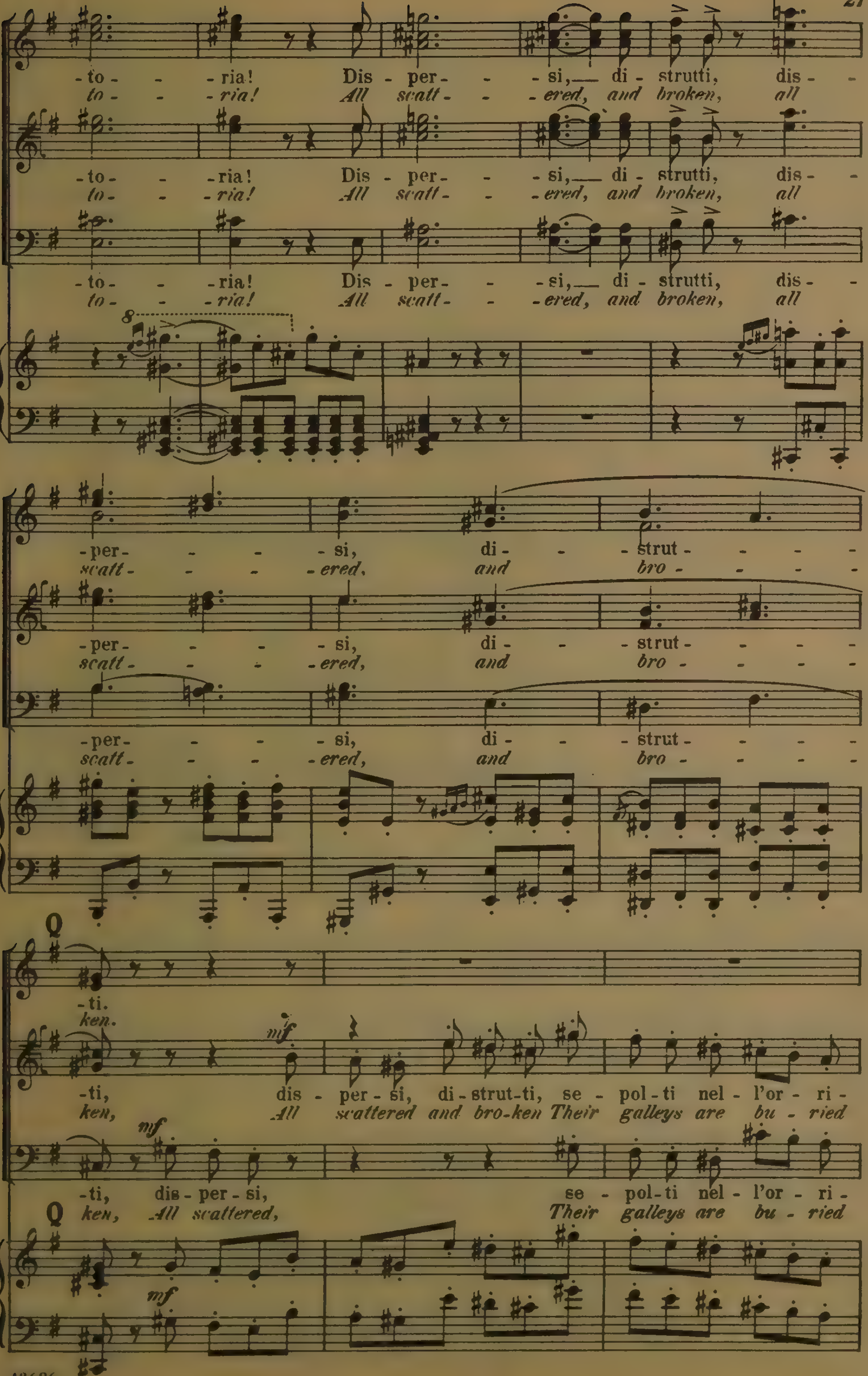

O.
mar, no - stra e del ciel è
Turk. Heav'ns be and ours the
glo - ria. Do - po l'ar - mi lo vin - se l'u - ra - ga -
glo - ry! What our wea - pons had left the storm has scatt -
M
- no.
ered.
Sop.
Ev - vi - va O - tel - lo! Ev - vi -
All hail O - thel - lo! Vit - to -
Ten.
Ev - vi - va O - tel - lo! Ev - vi -
All hail O - thel - lo! Vit - to -
Bassi.
Ev - vi - va O - tel - lo! Ev - vi -
All hail O - thel - lo! Vit - to -
CHORUS.
ff

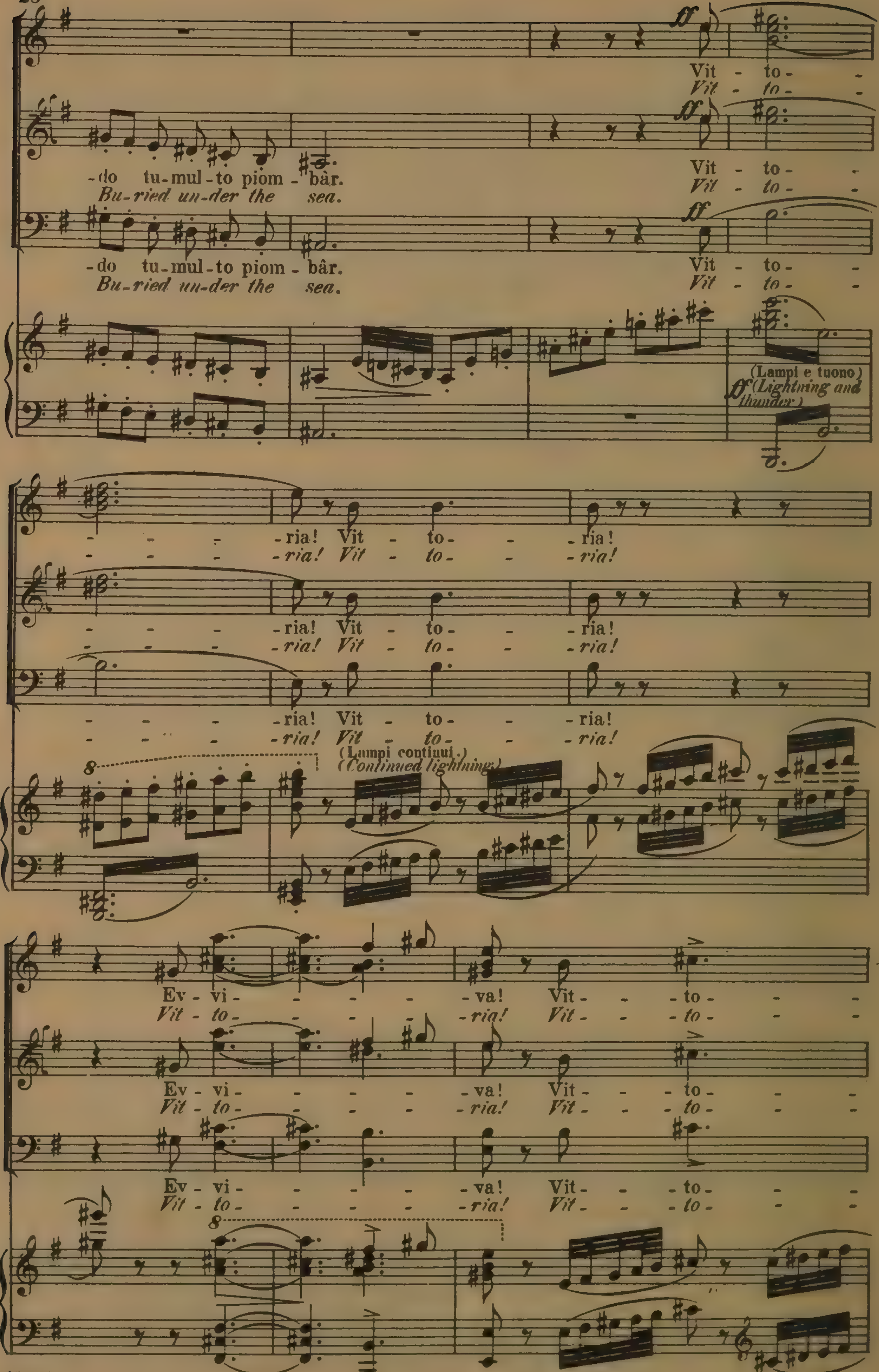

Allegro vivace. ♩. = 112.
-va! Ev - vi - va! Ev - vi - va! Vit -
ria! Vit - to - ria! Vit - to - ria! Vit -
-va! Ev - vi - va! Ev - vi - va! Vit -
ria! Vit - to - ria! Vit - to - ria! Vit -
-va! Ev - vi - va! Ev - vi - va! Vit -
ria! Vit - to - ria! Vit - to - ria! Vit -
Allegro vivace. ♩. = 112.
f
(Otello entra nella rôcca, seguito da Cassio, Montano e soldati.)
(Exit Othello into the castle followed by Cassio, Montano and soldiers.)
-to - ria! Vit - to - ria!
to - ria! Vit - to - ria!
-to - ria! Vit - to - ria!
to - ria! Vit - to - ria!
-to - ria! Vit - to - ria!
to - ria! Vit - to - ria!
mf
N
agitato e pp
Vit -
Vit -
agitato e pp
Vit - to - ria!
Vit - to - ria!
(Tuoni)
(thunder)
N
pp

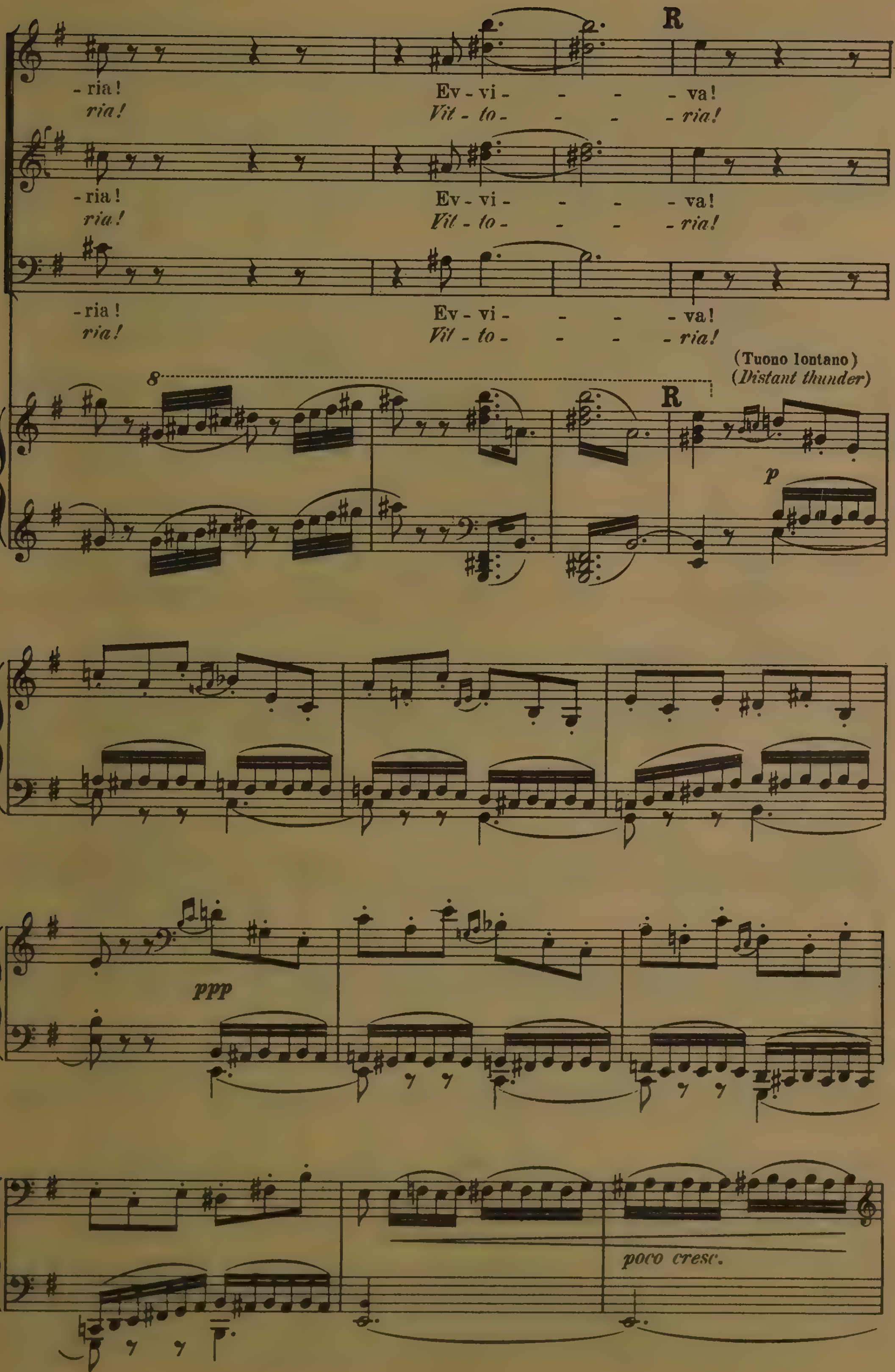

-to - ria! Ster - mi - nio! di - strut - ti, se - pol - ti nel -
to - ria! All scattered, all scattered Their galleys are
Ster - mi - nio! Dis - per - si, di - strut - ti, se - pol - ti nel -
All scattered, and bro - ken, all scattered Their galleys are
ff
Vit - to - ria! Vit - to - ria!
Vit - to - ria Vit - to - ria!
-l'or - ri - do tu - mul - to piom - bàr.
bu - ried deep, Deep un - der the sea.
-l'or - ri - do tu - mul - to piom - bâr.
bu - ried deep, Deep un - der the sea.
(Lampo)
(Lightning)
(Tuono)
(Thunder)
fff
pp e staccato
pp
Vit - to - ria! Ster - mi - nio! di -
Vit - to - ria! All scattered, all
Vit - to - ria! Ster - mi - nio! Dis - per - si, di -
Vit - to - ria! All scattered, and broken, all

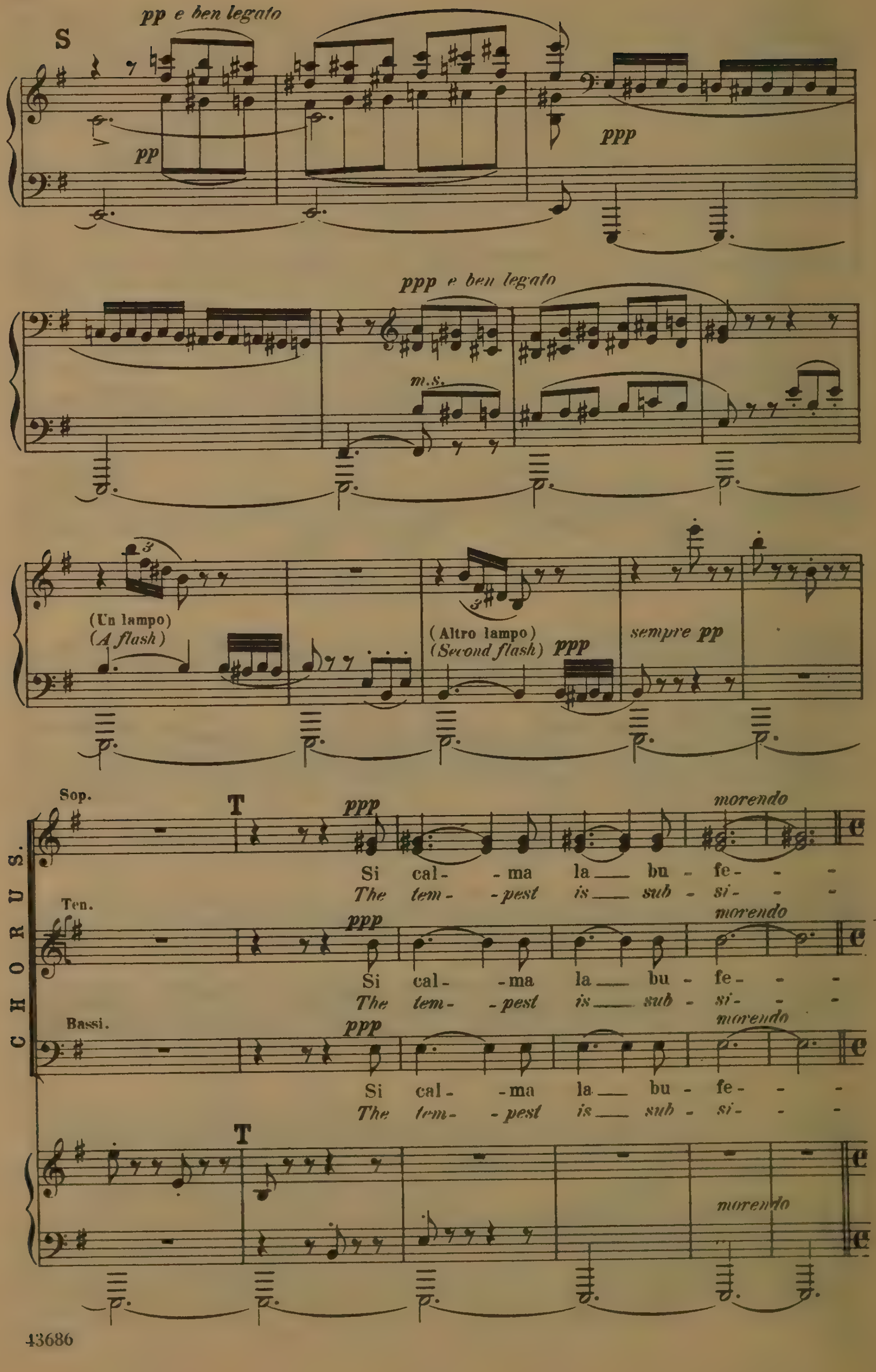

ff
Vit - to - ria! Vit - to-ria!
Vit - to - ria, Vit - to-ria!
-strut-ti, se-pol-ti nel - l'or - ri - do tu - mul - to piom - bàr.
scattered Their galleys are bu - ried deep. Deep un - der the sea.
-strut-ti, se-pol-ti nel - l'or - ri - do tu - mul - to piom - bàr.
scattered Their galleys are bu - ried deep. Deep un - der the sea.
pp
mf
A - vranno per re-quie la sfer-za dei flut-ti, a - vran-no per re - quie la sfer-za dei flut-ti, la rid - da dei
Let rolling of thunder And rushing of waters And howling of whirlwinds Their re - qui - em be! Yea, dis-persed now and
A - vranno per re-quie la sfer-za dei flut-ti, a - vran-no per re - quie la sfer-za dei flut-ti, la rid - da dei
Let rolling of thunder And rushing of waters And howling of whirlwinds Their re - qui - em be! Yea, dis-persed now and

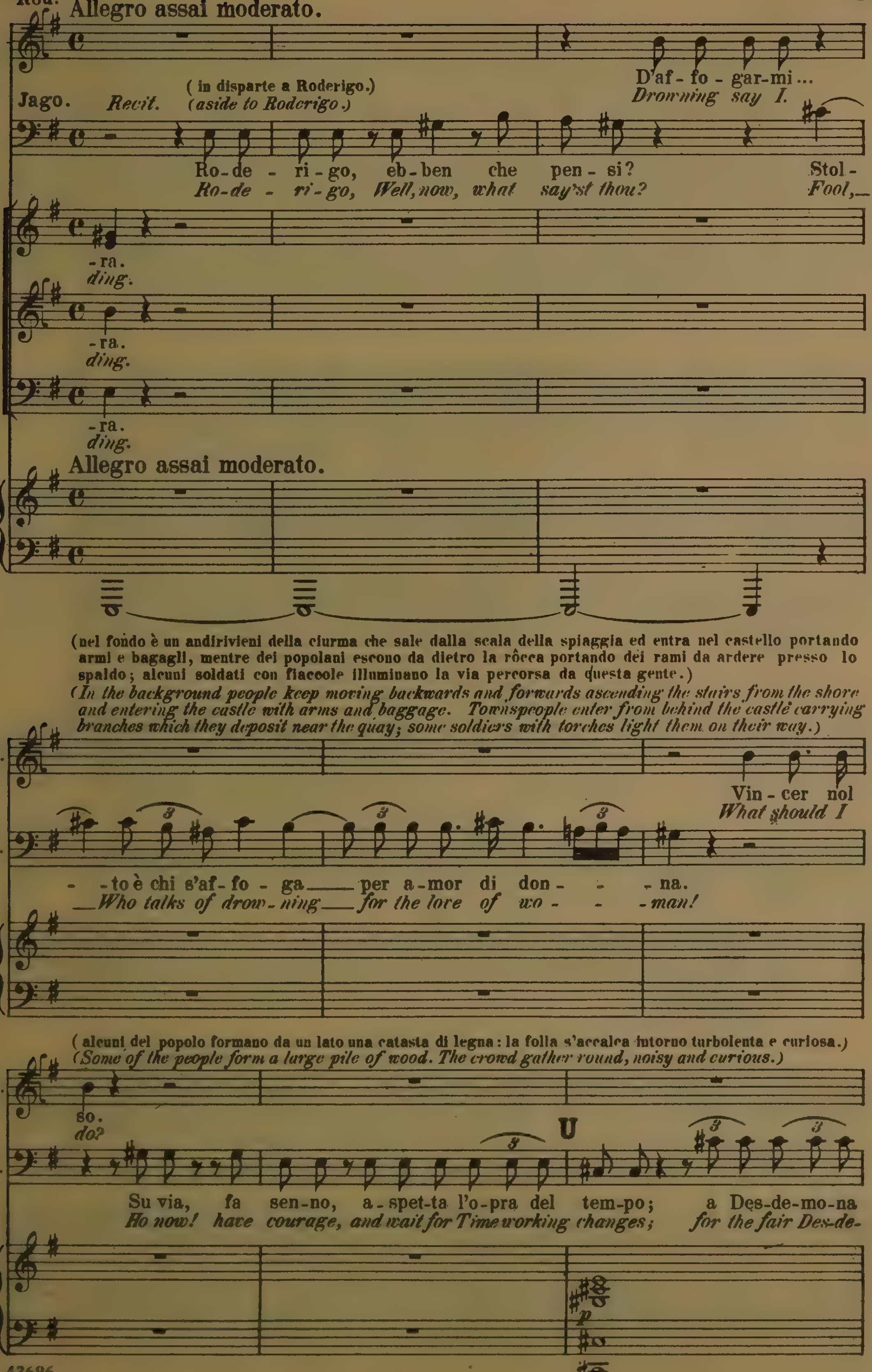

tur-bi-ni, la rid-da dei tur-bi-ni, l'a-bis-so, l'a - bis - so del
bro-ken all, Their galleys are bu-ried all Deep un-der the sea; in the
tur-bi-ni, la rid-da dei tur-bi-ni, l'a-bis-so, l'a - bis - so del
bro-ken all, Their galleys are bu-ried all Deep un-der the sea; in the
P
ff
Vit - to - - ria! Vit -
Vit - to - - ria! Vit -
mar.
sea.
Vit - to - - ria! Vit -
Vit - to - - ria! Vit -
mar.
sea.
Vit - to - - ria! Vit -
Vit - to - - ria! Vit -
P
-to - - ria! Vit - to - - ria! Vit -
to - - ria! Vit - to - - ria! Vit -
-to - - ria! Vit - to - - ria! Vit -
to - - ria! Vit - to - - ria! Vit -
-to - - ria! Vit - to - - ria! Vit -
to - - ria! Vit - to - - ria! Vit -
8

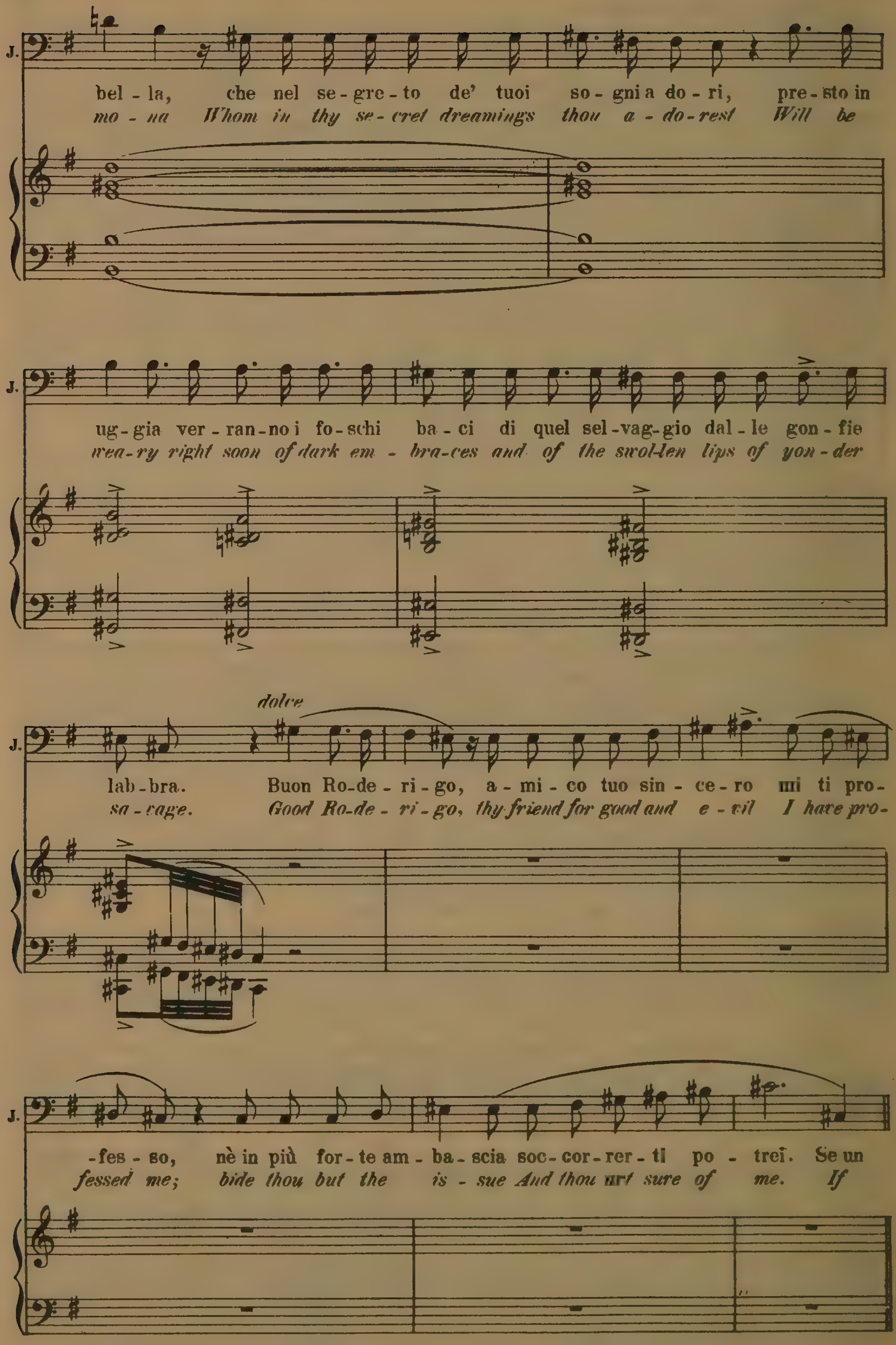

-to- -ria! Dis- per- -si, di- strutti, dis-
to- -ria! All scatt- -ered, and broken, all
-to- -ria! Dis - per- -si, di - strutti, dis-
to- -ria! All scatt- -ered, and broken, all
-to- -ria! Dis - per- -si, di - strutti, dis-
to- -ria! All scatt- -ered, and broken, all
-per- -si, di- -strut-
scatt- -ered, and bro-
-per- -si, di- -strut-
scatt- -ered, and bro-
-per- -si, di- -strut-
scatt- -ered, and bro-
Q
-ti.
ken.
mf
-ti, dis - per - si, di - strut - ti, se - pol - ti nel - l'or - ri -
ken, All scattered and bro-ken Their galleys are bu - ried
mf
-ti, dis - per - si, se - pol - ti nel - l'or - ri -
ken, All scattered, Their galleys are bu - ried
Q
mf

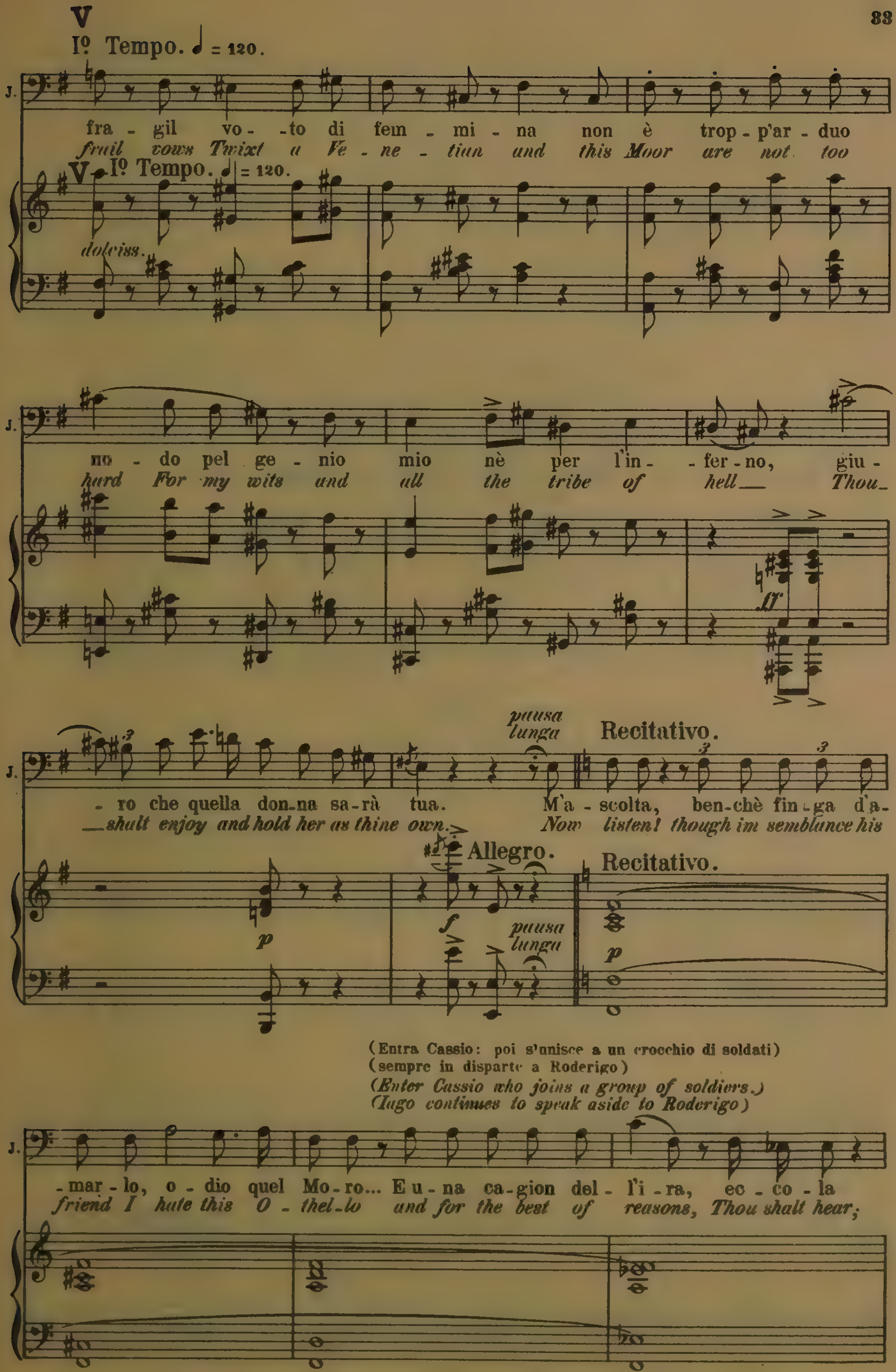

Vit - to - - ria! Vit - to - - ria!
Vit - to - - ria! Vit - to - - ria!
-do tu-mul-to piom - bàr.
Bu-ried un-der the sea.
Vit - to - - ria! Vit - to - - ria!
Vit - to - - ria! Vit - to - - ria!
-do tu-mul-to piom - bàr.
Bu-ried un-der the sea.
Vit - to - - ria! Vit - to - - ria!
Vit - to - - ria! Vit - to - - ria!
(Lampi e tuono)
(Lightning and thunder)
(Lampi continui.)
(Continued lightning.)
Ev - vi - - va! Vit - - to -
Vit - to - - ria! Vit - - to -
Ev - vi - - va! Vit - - to -
Vit - to - - ria! Vit - - to -
Ev - vi - - va! Vit - - to -
Vit - to - - ria! Vit - - to -

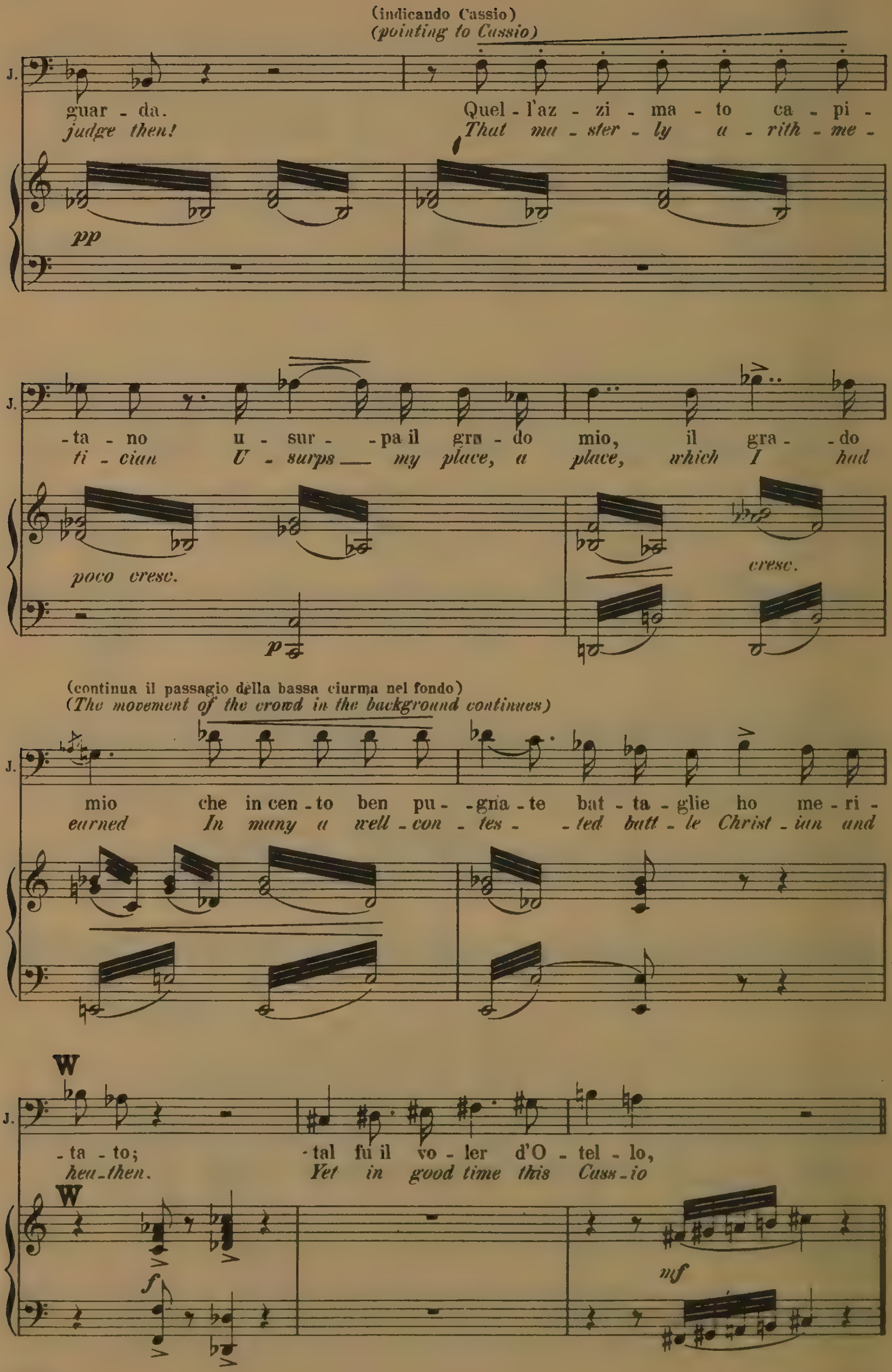

R
-ria! Ev-vi- - - - -va!
ria! Vit-to- - - - -ria!
-ria! Ev-vi- - - - -va!
ria! Vit-to- - - - -ria!
-ria! Ev-vi- - - - -va!
ria! Vit-to- - - - -ria!
(Tuono lontano)
(Distant thunder)
8
R
p
ppp
poco cresc.

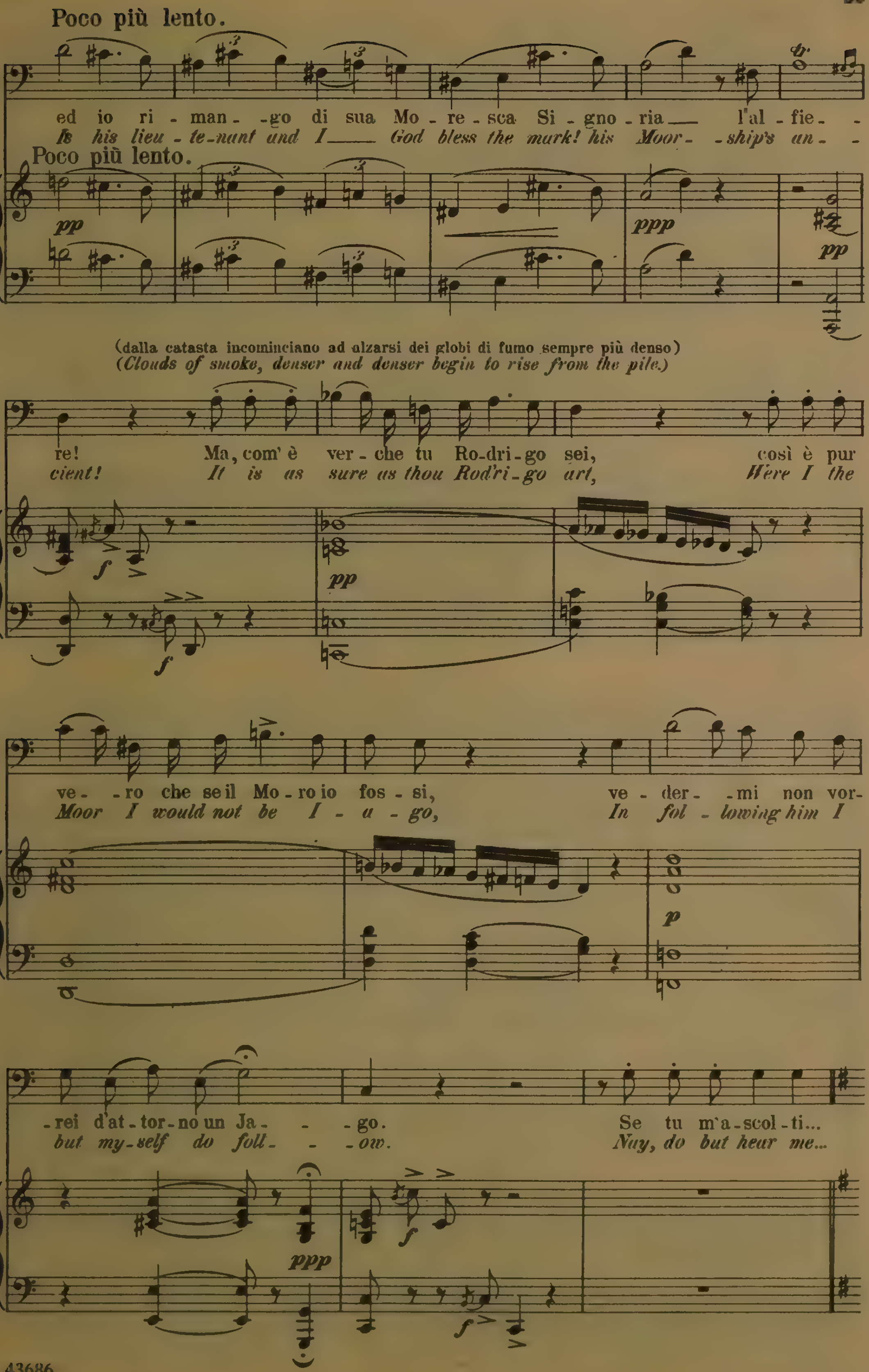

S
pp e ben legato
pp
ppp
ppp e ben legato
m.s.
(Un lampo)
(A flash)
(Altro lampo)
(Second flash)
ppp
sempre pp
CHORUS.
Sop.
T
ppp
morendo
Si cal- - ma la bu - fe -
The tem- - pest is sub - si-
Ten.
ppp
morendo
Si cal- - ma la bu - fe -
The tem- - pest is sub - si-
Bassi.
ppp
morendo
Si cal- - ma la bu - fe -
The tem- - pest is sub - si-
T
morendo

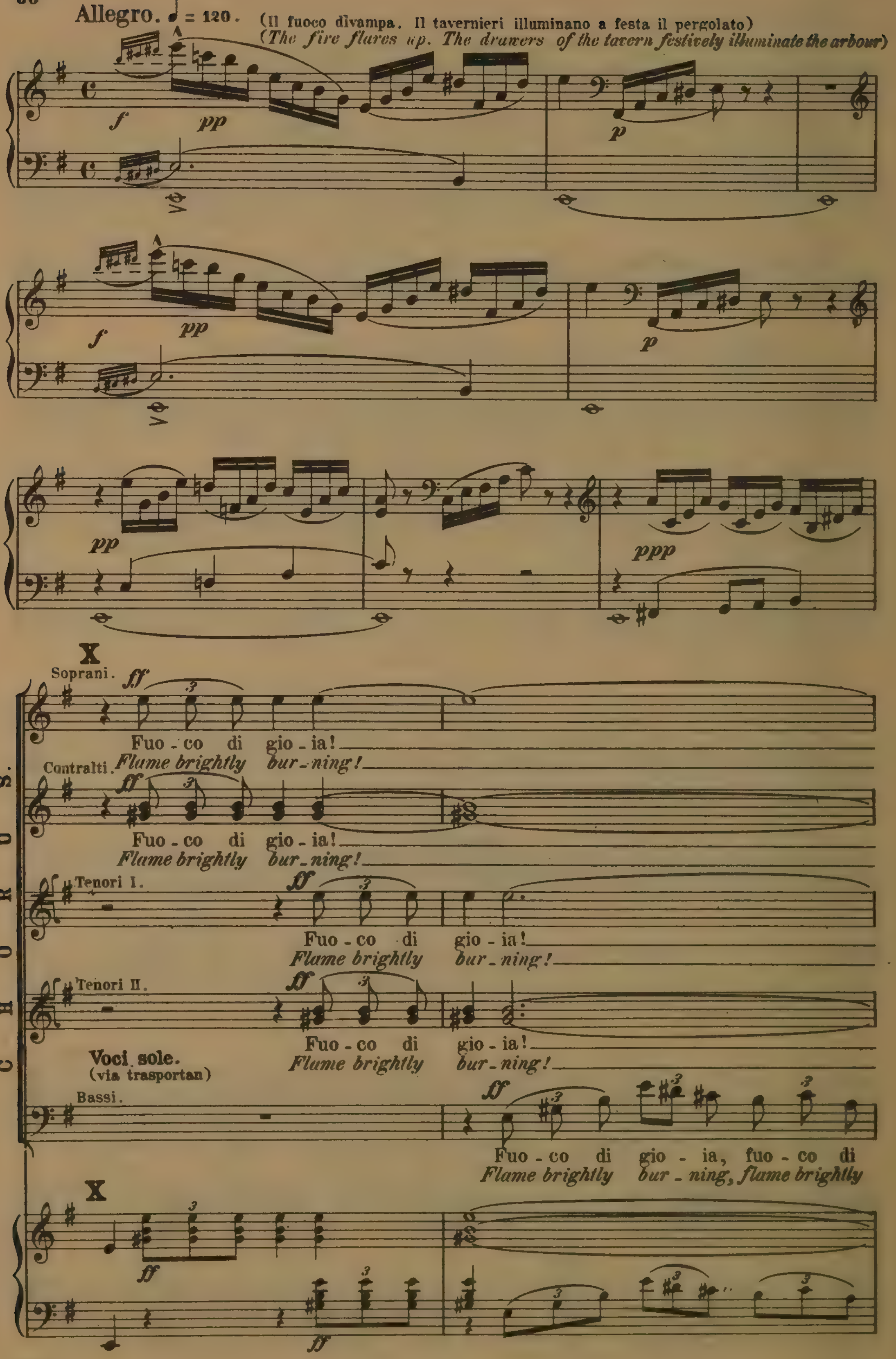

Rod.
Allegro assai moderato.
D'af - fo - gar-mi...
Drowning say I.
Jago. Recit.
(in disparte a Roderigo.)
(aside to Roderigo.)
Ro-de - ri-go, eb-ben che pen - si? Stol -
Ro-de - ri-go, Well, now, what say'st thou? Fool,
-ra.
ding.
-ra.
ding.
-ra.
ding.
Allegro assai moderato.
(nel fondo è un andirivieni della ciurma che sale dalla scala della spiaggia ed entra nel castello portando armi e bagagli, mentre dei popolani escono da dietro la rôcca portando dei rami da ardere presso lo spaldo; alcuni soldati con fiaccole illuminano la via percorsa da questa gente.)
(In the background people keep moving backwards and forwards ascending the stairs from the shore and entering the castle with arms and baggage. Townspeople enter from behind the castle carrying branches which they deposit near the quay; some soldiers with torches light them on their way.)
R.
Vin - cer nol
What should I
J.
- to è chi s'af - fo - ga per a - mor di don - - - na.
Who talks of drow - ning for the love of wo - - - man!
(alcuni del popolo formano da un lato una catasta di legna: la folla s'accalca intorno turbolenta e curiosa.)
(Some of the people form a large pile of wood. The crowd gather round, noisy and curious.)
R.
so.
do?
J.
Su via, fa sen-no, a - spet-ta l'o-pra del tem-po; a Des-de-mo-na
Ho now! have courage, and wait for Time working changes; for the fair Des-de-
p

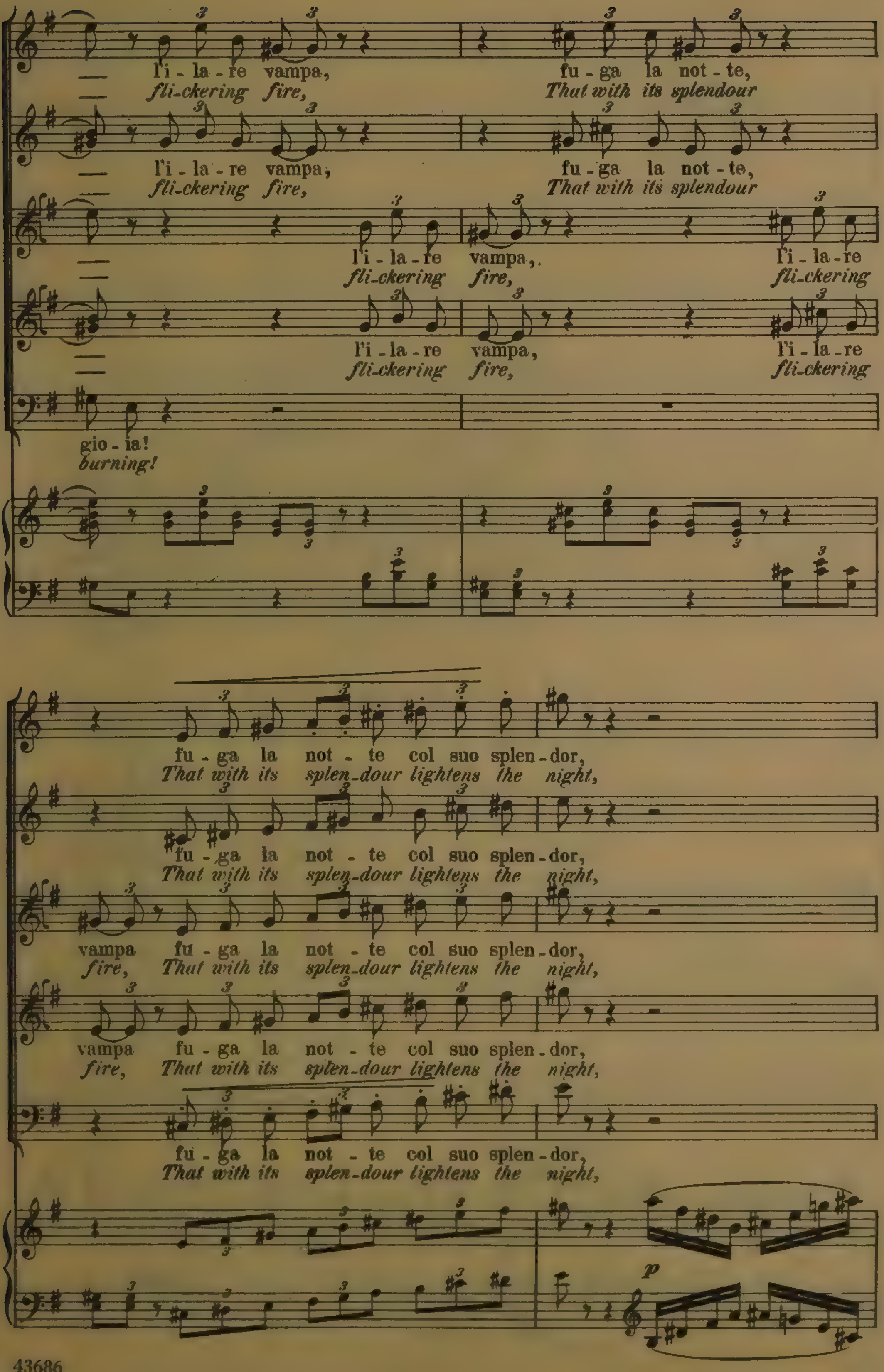

J.
bel - la, che nel se - gre - to de' tuoi so - gni a do - ri, pre - sto in
mo - na Whom in thy se - cret dreamings thou a - do - rest Will be
ug - gia ver - ran - no i fo - schi ba - ci di quel sel - vag - gio dal - le gon - fie
wea - ry right soon of dark em - bra - ces and of the swol - len lips of yon - der
dolce
lab - bra. Buon Ro - de - ri - go, a - mi - co tuo sin - ce - ro mi ti pro -
sa - vage. Good Ro - de - ri - go, thy friend for good and e - vil I have pro -
- fes - so, nè in più for - te am - ba - scia soc - cor - rer - ti po - trei. Se un
fessed me; bide thou but the is - sue And thou art sure of me. If

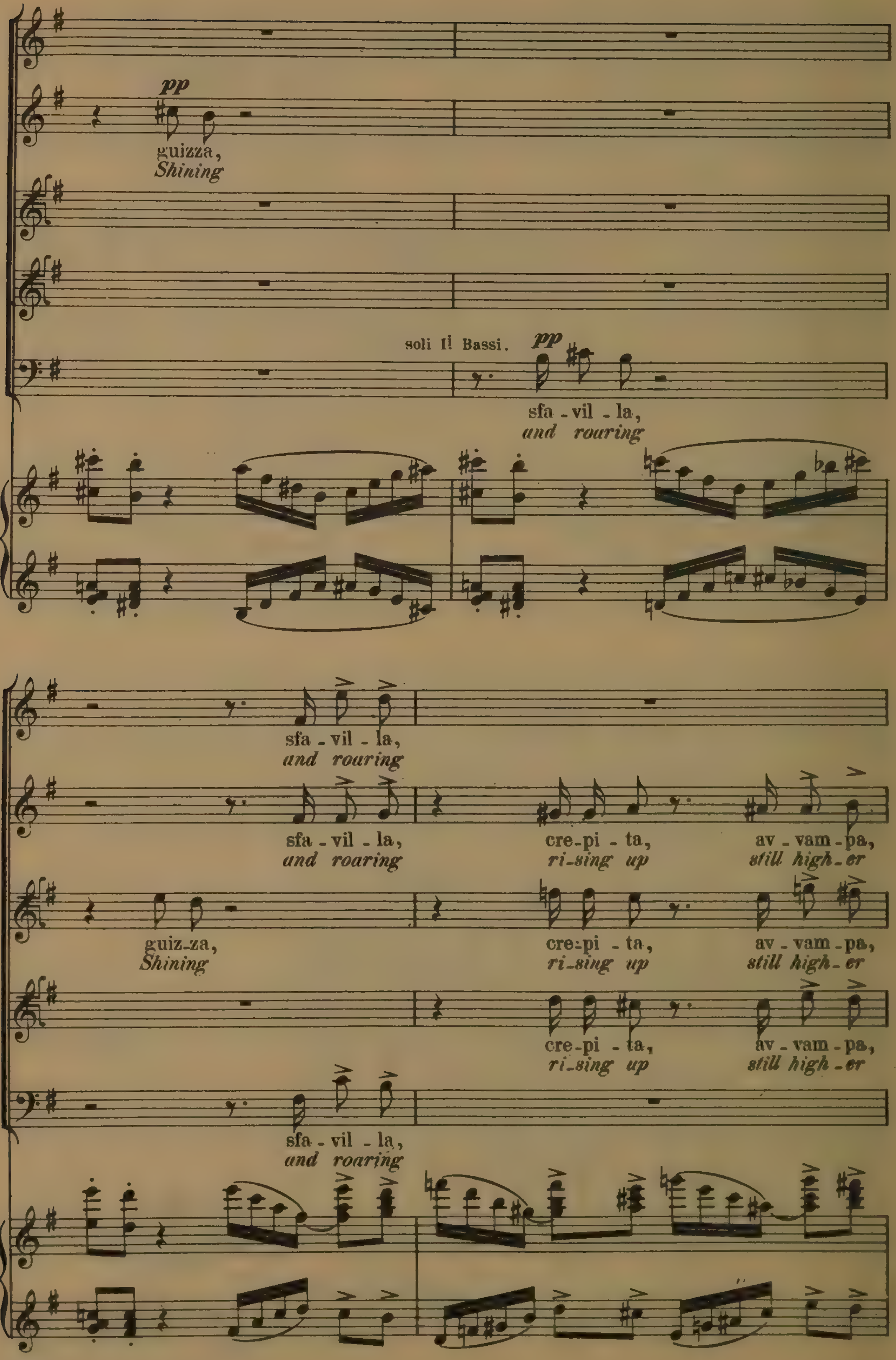

V
I° Tempo. ♩= 120.
J.
fra - gil vo - -to di fem - mi - na non è trop - p'ar - duo
frail vows Twixt a Ve - ne - tian and this Moor are not too
V I° Tempo. ♩= 120.
dolciss.
no - do pel ge - nio mio nè per l'in - - fer - no, giu -
hard For my wits and all the tribe of hell__ Thou__
ff
- ro che quella don_na sa-rà tua.
__shalt enjoy and hold her as thine own.
pausa lunga
Recitativo.
M'a - scolta, ben-chè fin - ga d'a-
Now listen! though im semblance his
p
Allegro.
f
pausa lunga
Recitativo.
p
(Entra Cassio: poi s'unisce a un crocchio di soldati)
(sempre in disparte a Roderigo)
(Enter Cassio who joins a group of soldiers.)
(Iago continues to speak aside to Roderigo)
- mar - lo, o - dio quel Mo - ro... E u - na ca - gion del - l'i - ra, ec - co - la
friend I hate this O - thel_lo and for the best of reasons, Thou shalt hear;

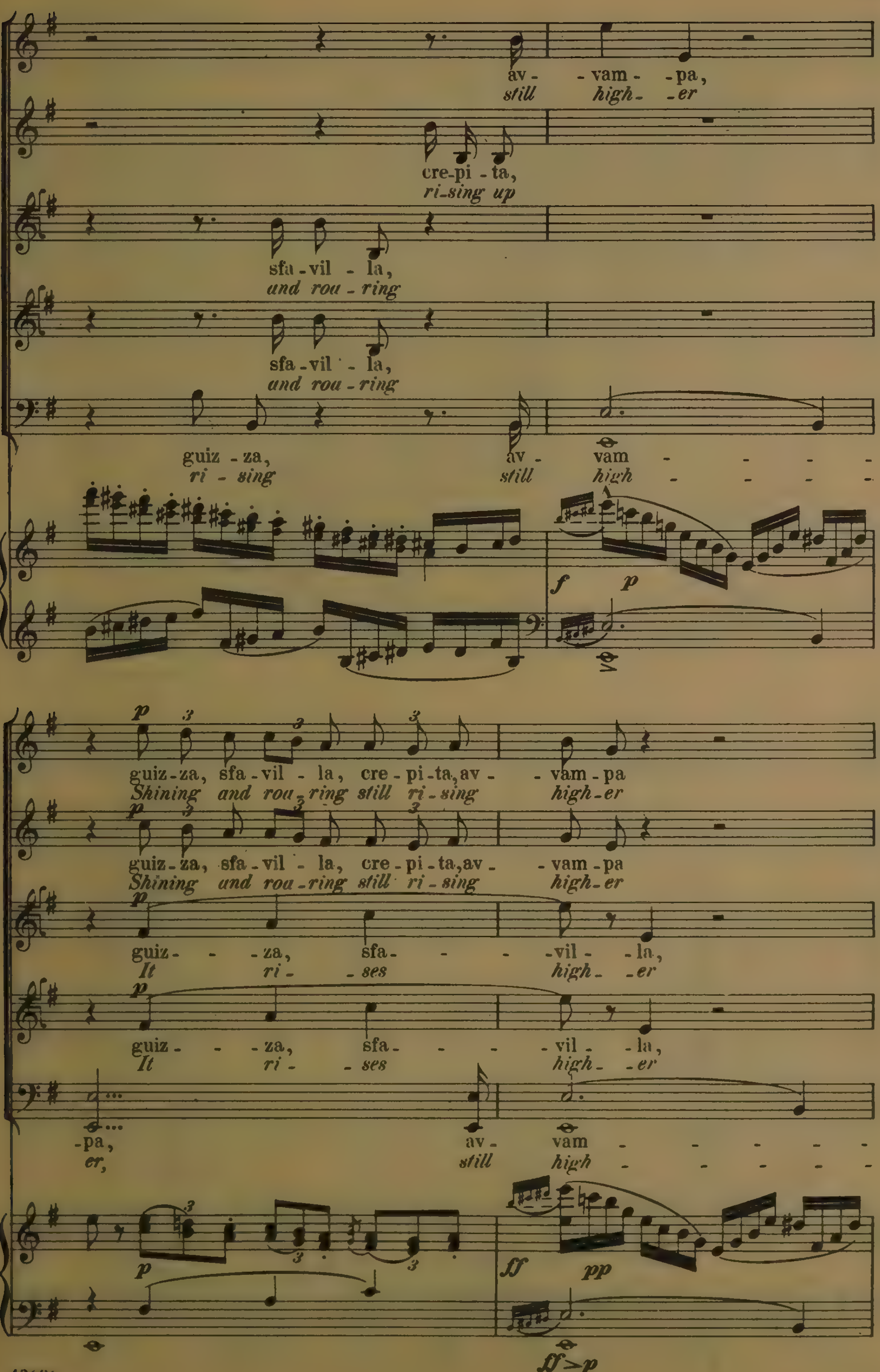

(indicando Cassio)
(pointing to Cassio)
J.
guar - da. Quel - l'az - zi - ma - to ca - pi -
judge then! That ma - ster - ly a - rith - me -
pp
- ta - no u - sur - - pa il gra - do mio, il gra - - do
ti - cian U - surps my place, a place, which I had
poco cresc.
p
cresc.
(continua il passagio della bassa ciurma nel fondo)
(The movement of the crowd in the background continues)
mio che in cen - to ben pu - - gna - te bat - ta - glie ho me - ri -
earned In many a well - con - tes - - ted batt - le Christ - ian and
W
- ta - to; - tal fu il vo - ler d'O - tel - lo,
hea - then. Yet in good time this Cass - io
f
mf

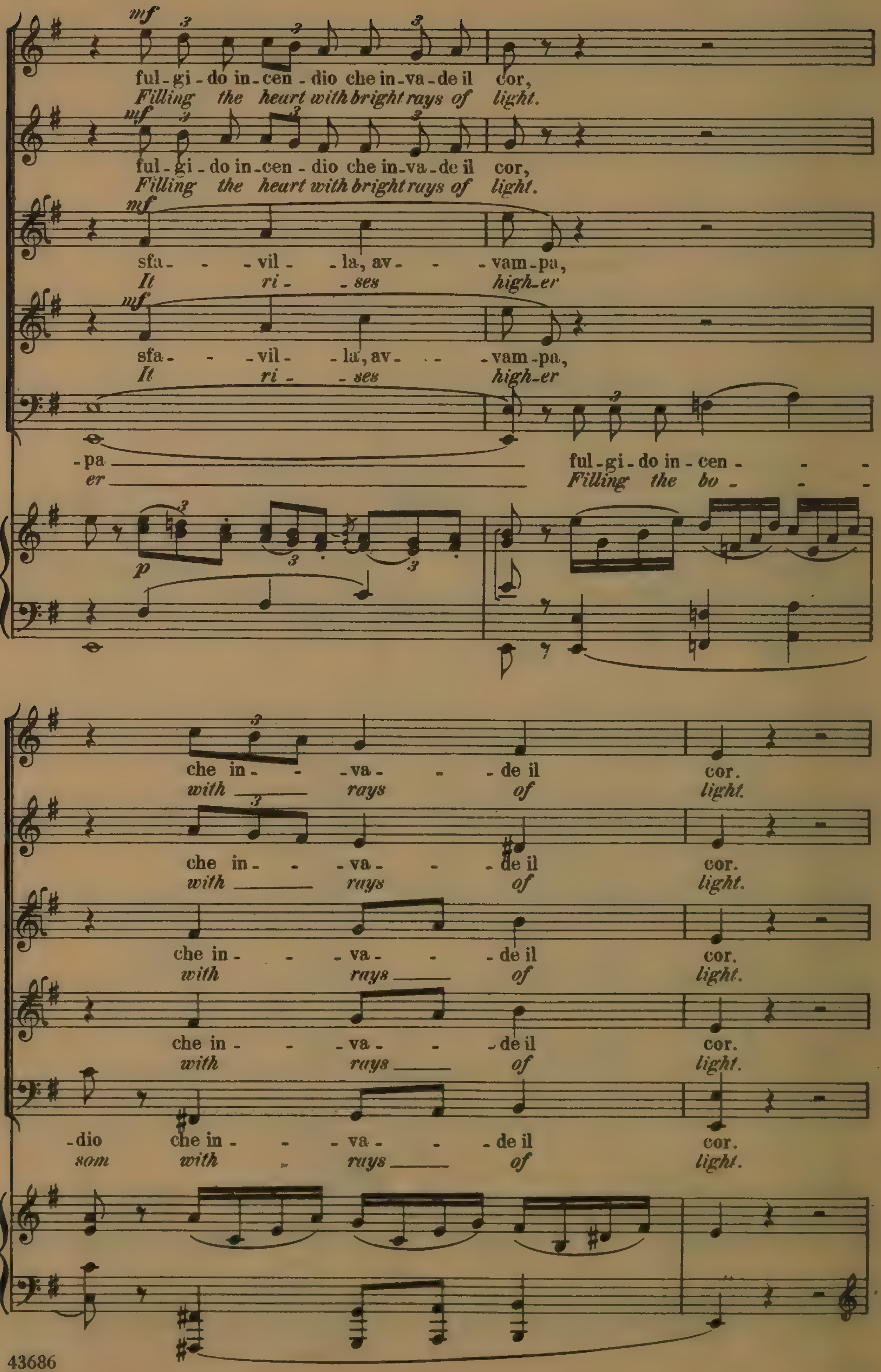

Poco più lento.
J.
ed io ri - man - go di sua Mo - re - sca Si - gno - ria l'al - fie -
Is his lieu - te - nant and I God bless the mark! his Moor - ship's an -
Poco più lento.
pp
ppp
pp
(dalla catasta incominciano ad alzarsi dei globi di fumo sempre più denso)
(Clouds of smoke, denser and denser begin to rise from the pile.)
re! Ma, com' è ver - che tu Ro - dri - go sei, così è pur
cient! It is as sure as thou Rod'ri - go art, Were I the
f
pp
ve - ro che se il Mo - ro io fos - si, ve - der - mi non vor -
Moor I would not be I - a - go, In fol - lowing him I
p
- rei d'at - tor - no un Ja - go. Se tu m'a - scol - ti...
but my - self do foll - ow. Nay, do but hear me...
ppp
f

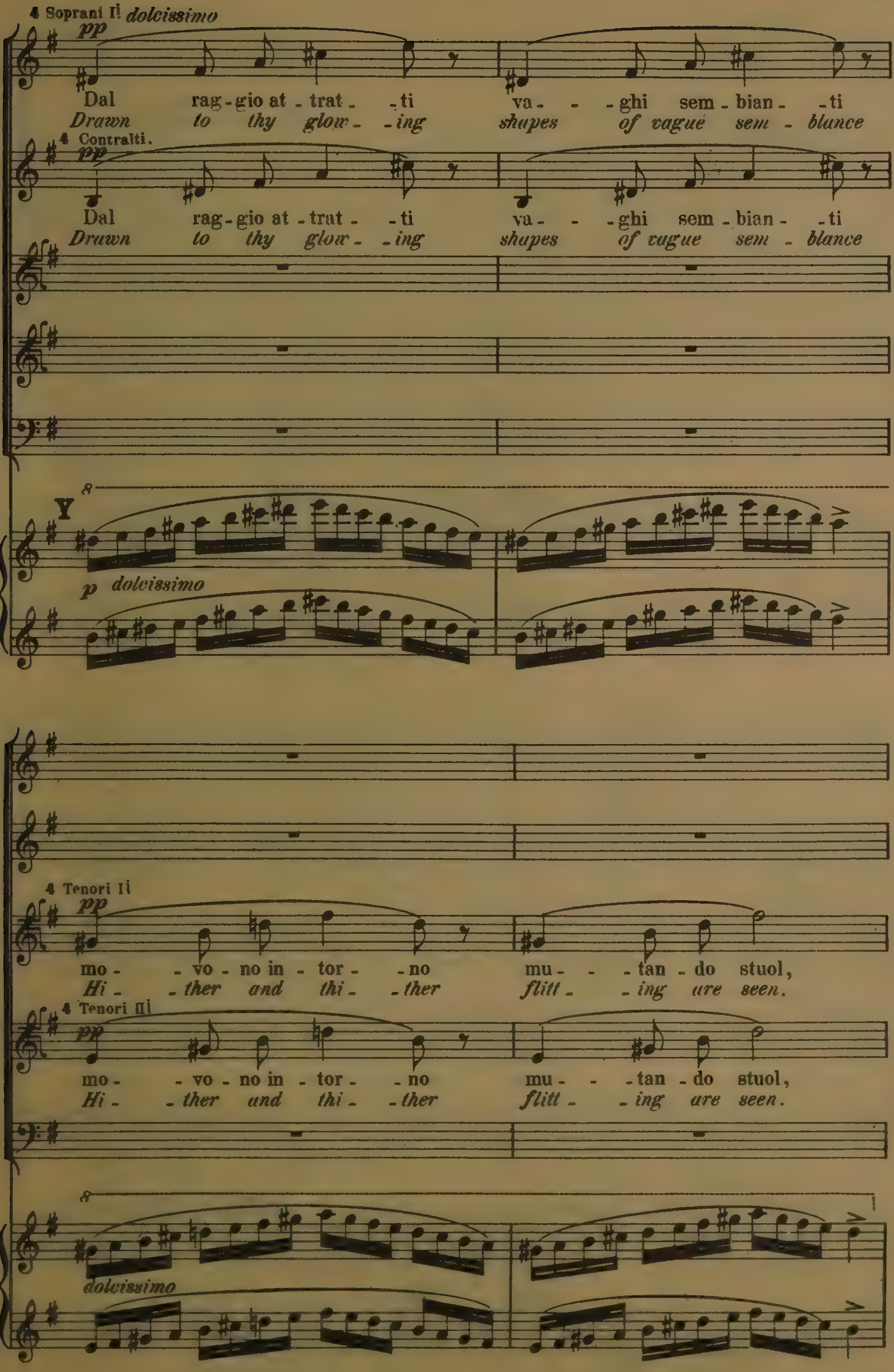

Allegro. ♩ = 120.
(Il fuoco divampa. Il tavernieri illuminano a festa il pergolato)
(The fire flares up. The drawers of the tavern festively illuminate the arbour)
X
Soprani.
Fuo - co di gio - ia!
Flame brightly bur - ning!
Contralti.
Fuo - co di gio - ia!
Flame brightly bur - ning!
CHORUS.
Tenori I.
Fuo - co di gio - ia!
Flame brightly bur - ning!
Tenori II.
Fuo - co di gio - ia!
Flame brightly bur - ning!
Voci sole.
(via trasportan)
Bassi.
Fuo - co di gio - ia, fuo - co di
Flame brightly bur - ning, flame brightly
X

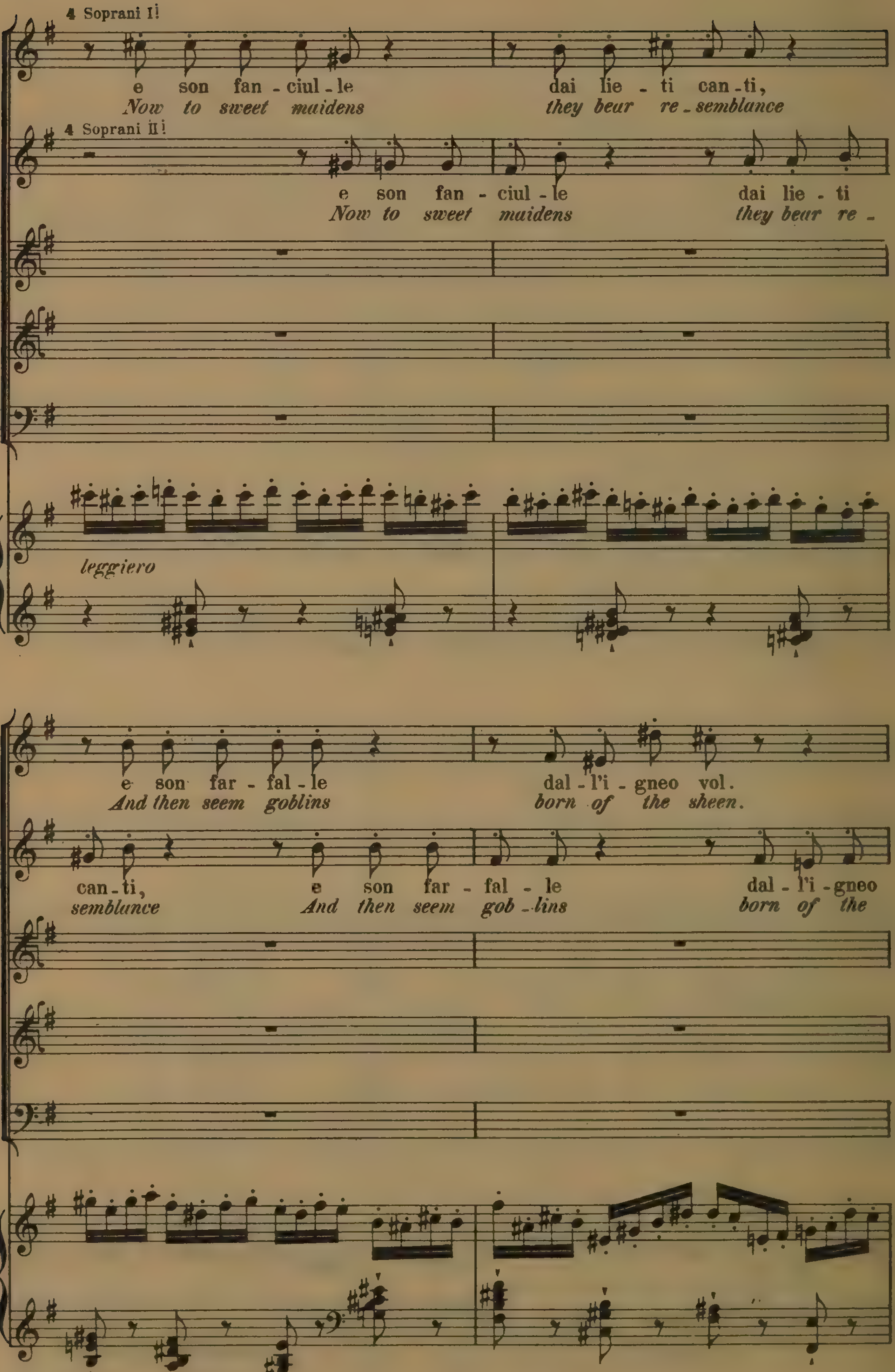

l'i - la - re vampa, fu - ga la not - te,
fli-ckering fire, That with its splendour
l'i - la - re vampa, fu - ga la not - te,
fli-ckering fire, That with its splendour
l'i - la - re vampa, l'i - la - re
fli-ckering fire, fli-ckering
l'i - la - re vampa, l'i - la - re
fli-ckering fire, fli-ckering
gio - ia!
burning!
fu - ga la not - te col suo splen - dor,
That with its splen-dour lightens the night,
fu - ga la not - te col suo splen - dor,
That with its splen-dour lightens the night,
vampa fu - ga la not - te col suo splen - dor,
fire, That with its splen-dour lightens the night,
vampa fu - ga la not - te col suo splen - dor,
fire, That with its splen-dour lightens the night,
fu - ga la not - te col suo splen - dor,
That with its splen-dour lightens the night,
p

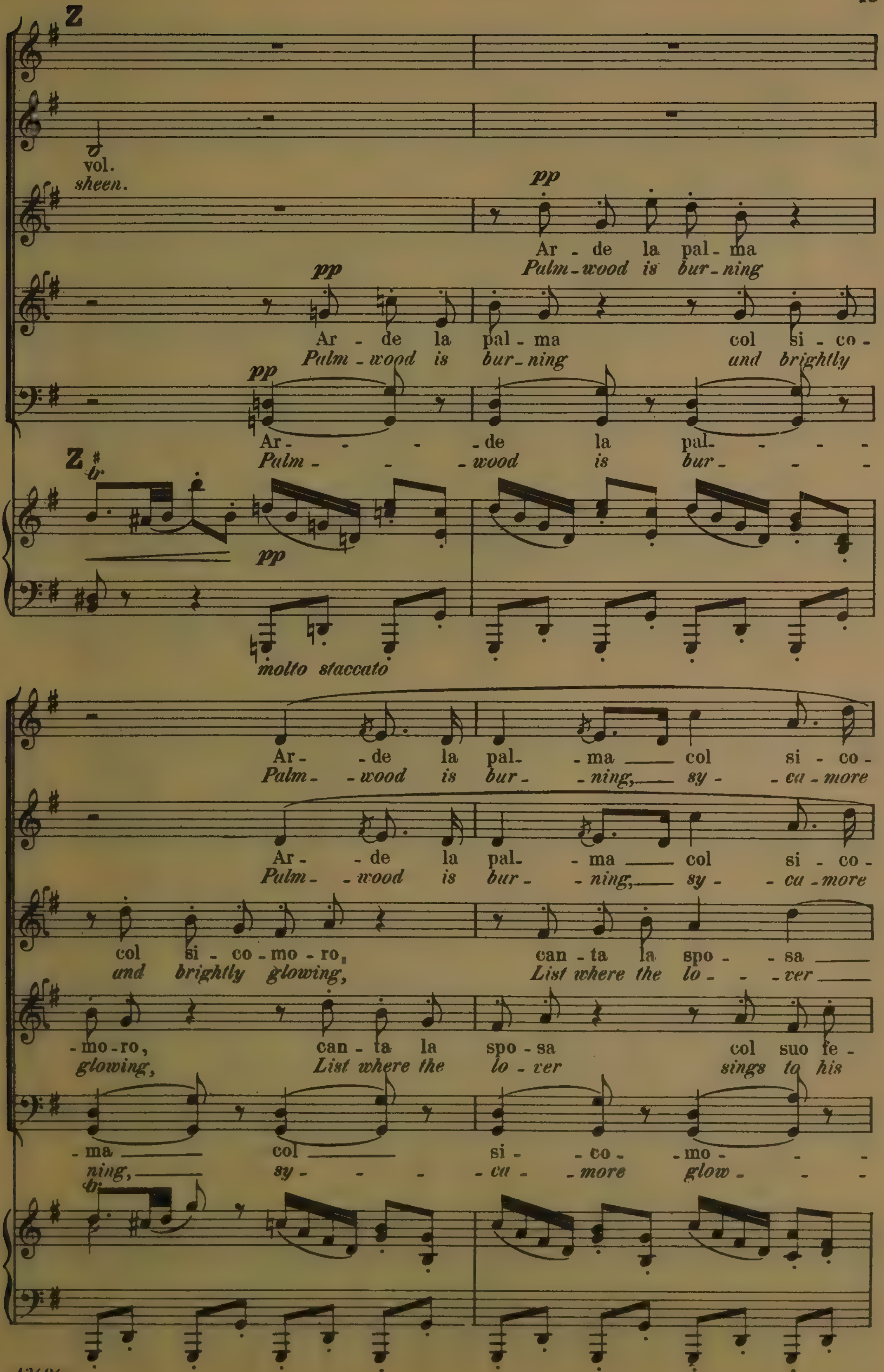

pp
guizza,
Shining
soli I! Bassi.
pp
sfa - vil - la,
and roaring
sfa - vil - la,
and roaring
sfa - vil - la,
and roaring
cre-pi - ta,
ri-sing up
av - vam - pa,
still high - er
guiz-za,
Shining
cre-pi - ta,
ri-sing up
av - vam - pa,
still high - er
cre-pi - ta,
ri-sing up
av - vam - pa,
still high - er
sfa - vil - la,
and roaring

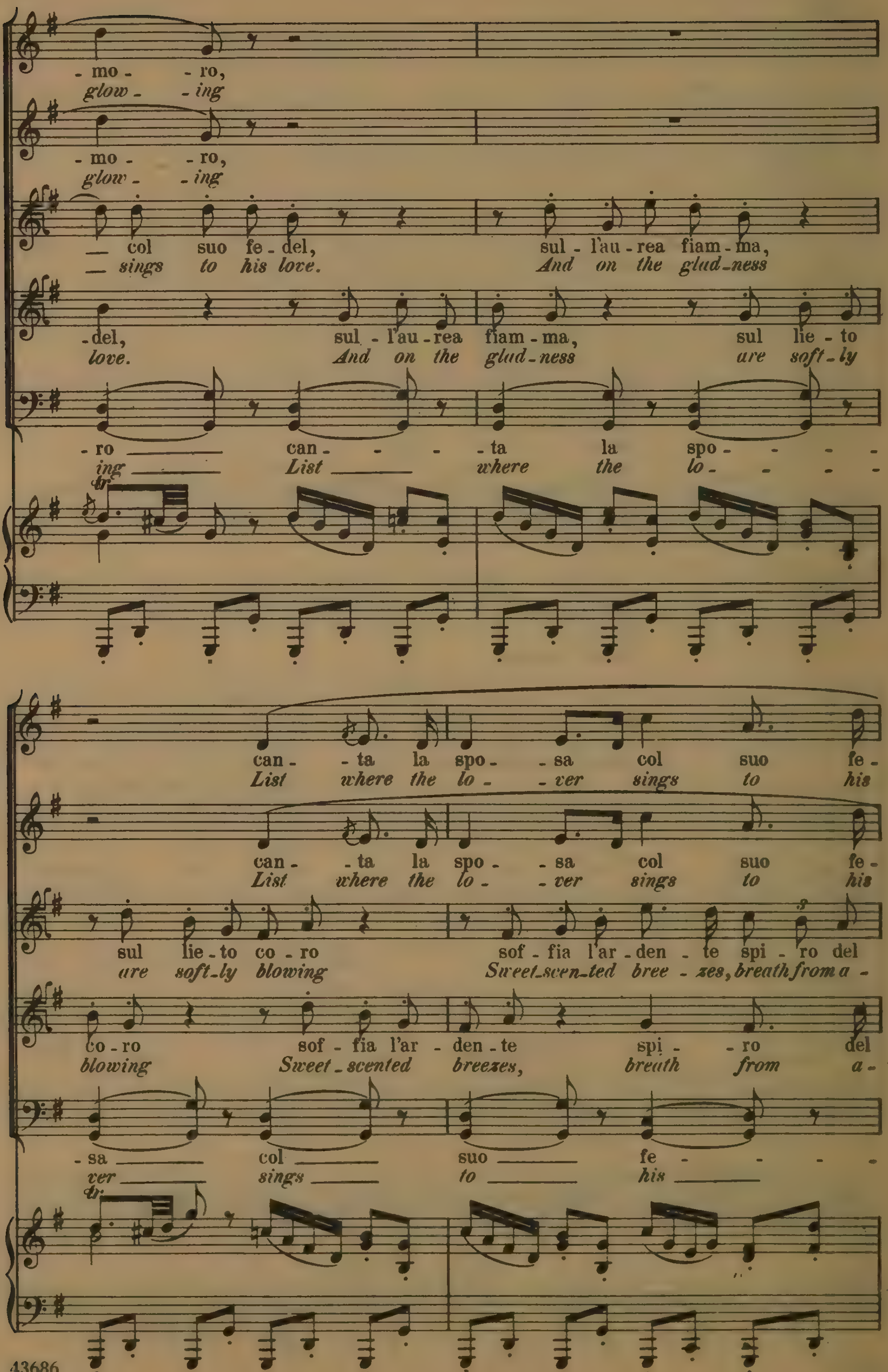

av - vam - pa,
still high - er
cre-pi - ta,
ri-sing up
sfa - vil - la,
and rou - ring
sfa - vil - la,
and rou - ring
guiz - za, av - vam
ri - sing still high
f p
guiz-za, sfa - vil - la, cre - pi - ta, av - vam - pa
Shining and rou - ring still ri - sing high - er
guiz-za, sfa - vil - la, cre - pi - ta, av - vam - pa
Shining and rou - ring still ri - sing high - er
guiz - za, sfa - vil - la,
It ri - ses high - er
guiz - za, sfa - vil - la,
It ri - ses high - er
-pa, av - vam
er, still high
p
ff pp
ff>p

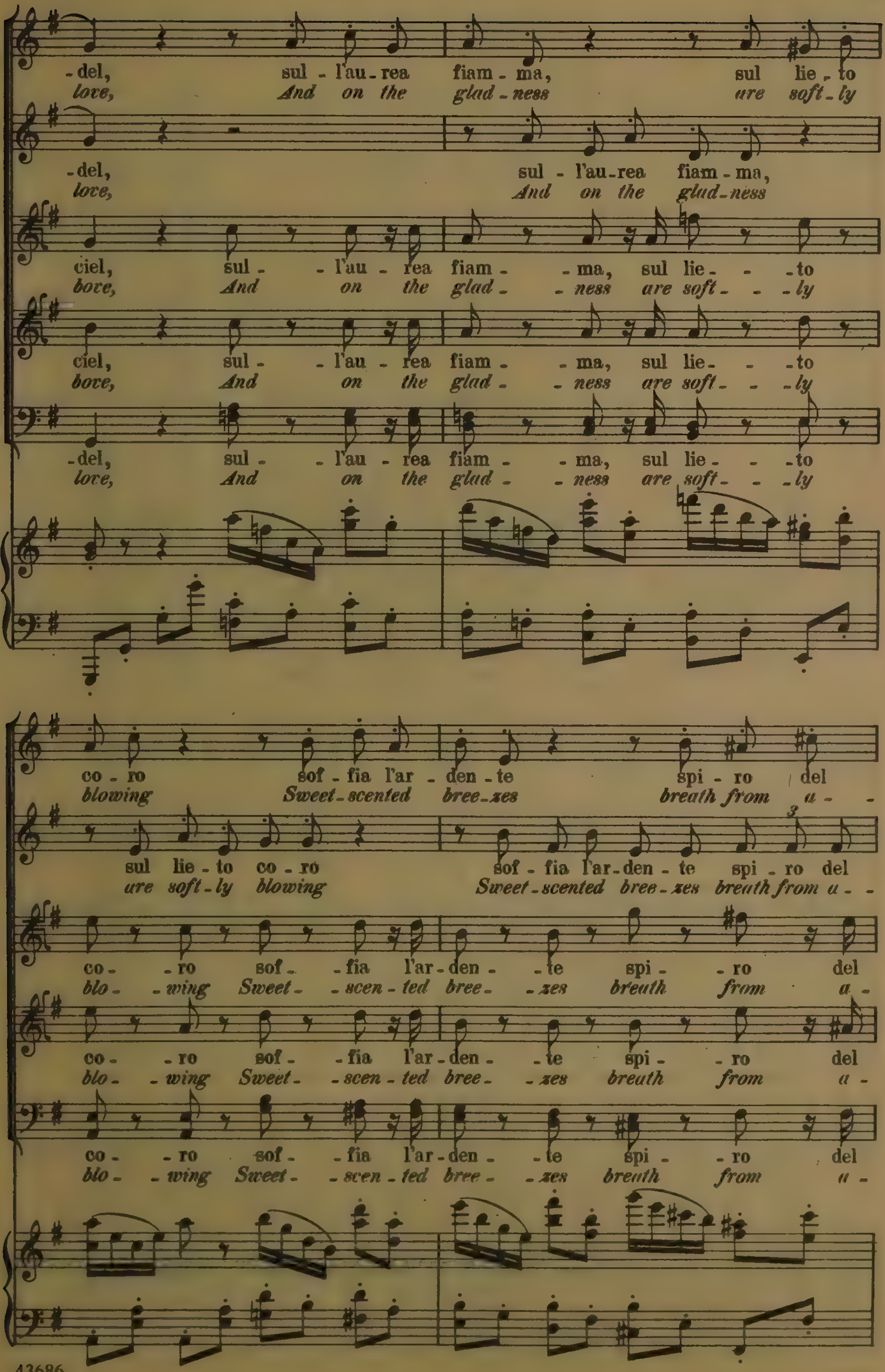
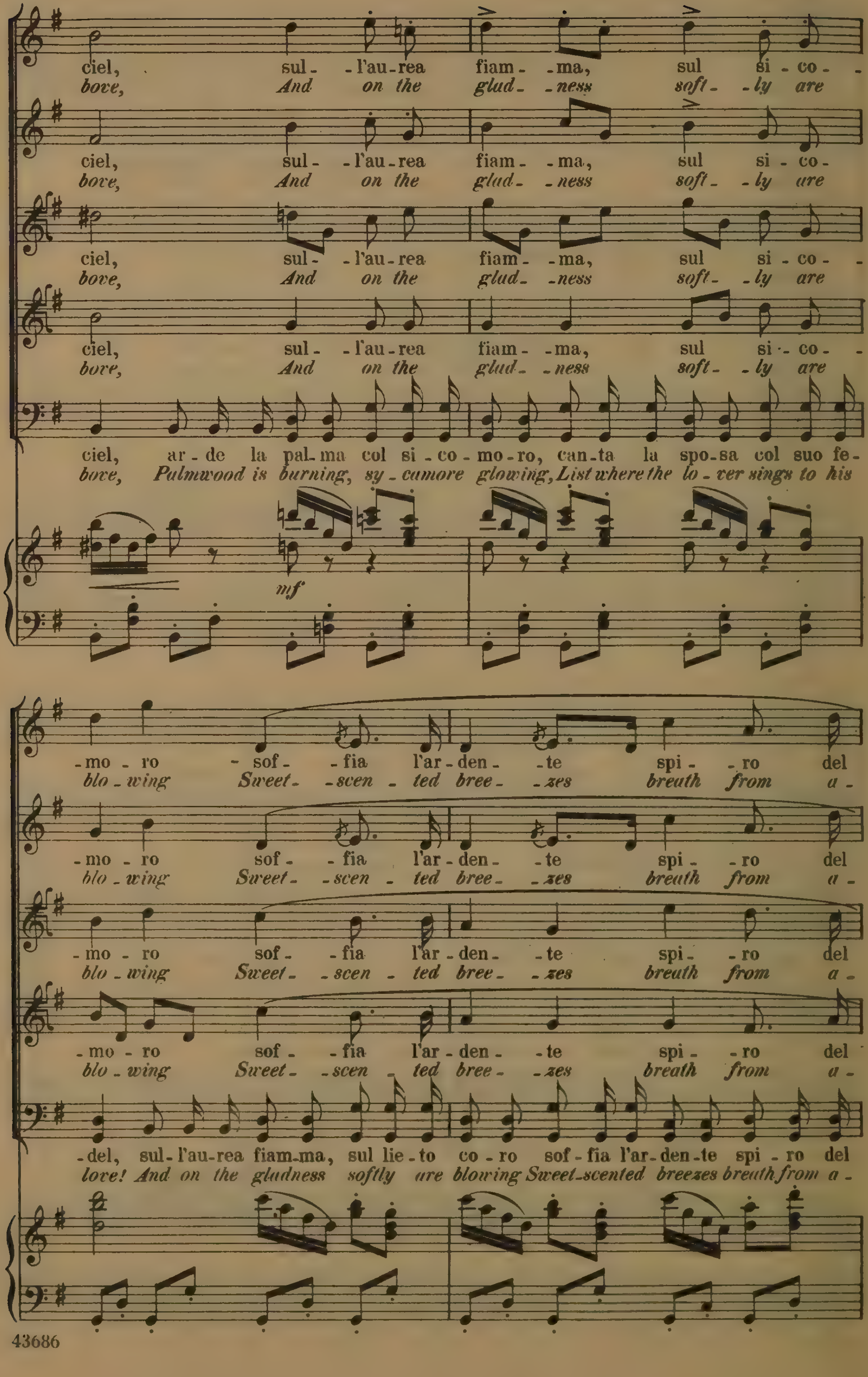

mf
ful-gi-do in-cen-dio che in-va-de il cor,
Filling the heart with bright rays of light.
sfa-vil-la, av-vam-pa,
It ri-ses high-er
-pa
er
ful-gi-do in-cen-dio
Filling the bo-som
p
che in-va-de il cor.
with rays of light.

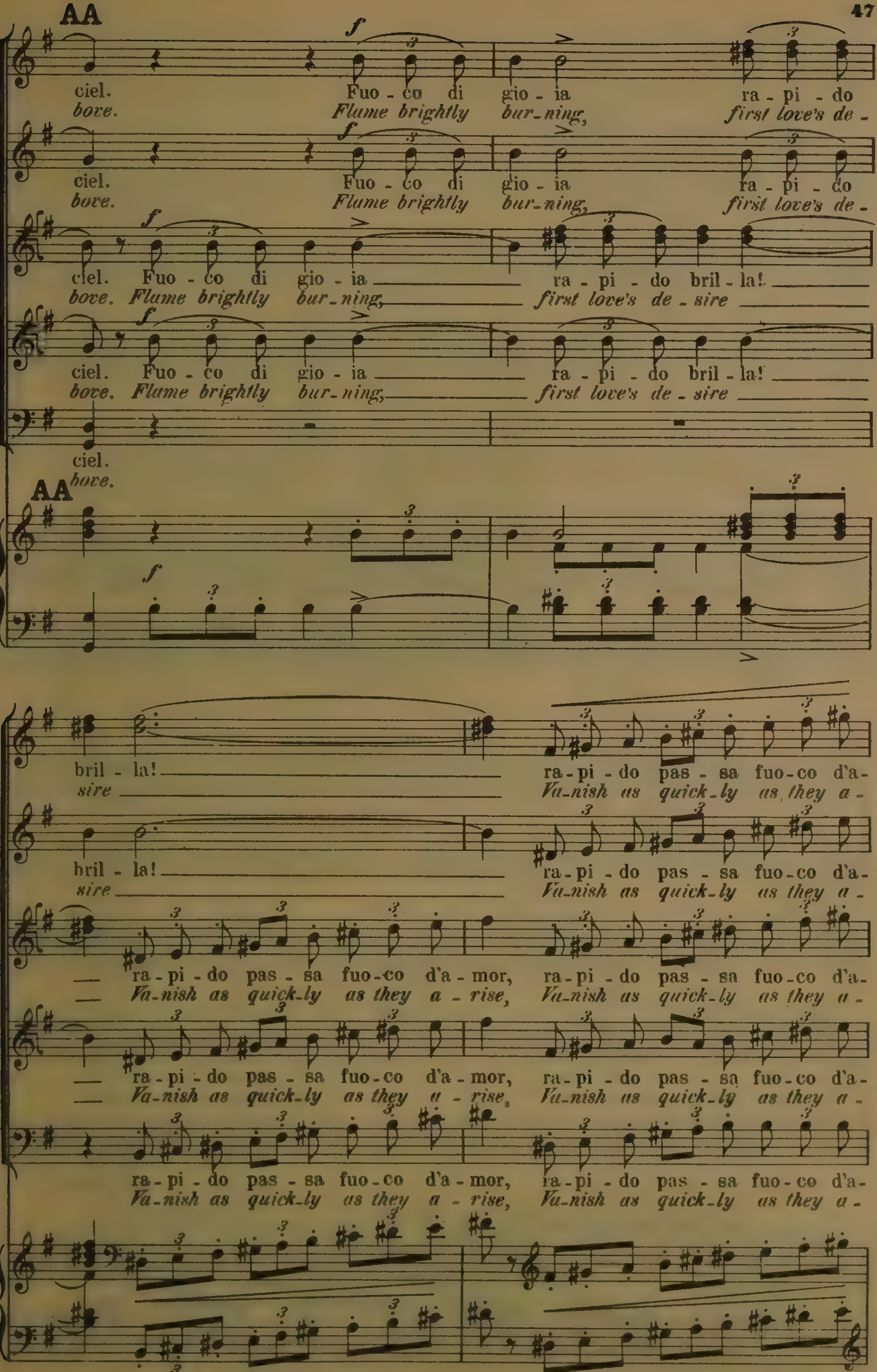

4 Soprani I. dolcissimo
pp
Dal raggio at - trat - - ti va - - - ghi sem - bian - - ti
Drawn to thy glow - - ing shapes of vague sem - blance
4 Contralti.
pp
Dal rag - gio at - trat - - ti va - - - ghi sem - bian - - ti
Drawn to thy glow - - ing shapes of vague sem - blance
Y
p dolcissimo
4 Tenori I.
pp
mo - - vo - no in - tor - - no mu - - - tan - do stuol,
Hi - - ther and thi - - ther flitt - - ing are seen.
4 Tenori II.
pp
mo - - vo - no in - tor - - no mu - - - tan - do stuol,
Hi - - ther and thi - - ther flitt - - ing are seen.
dolcissimo

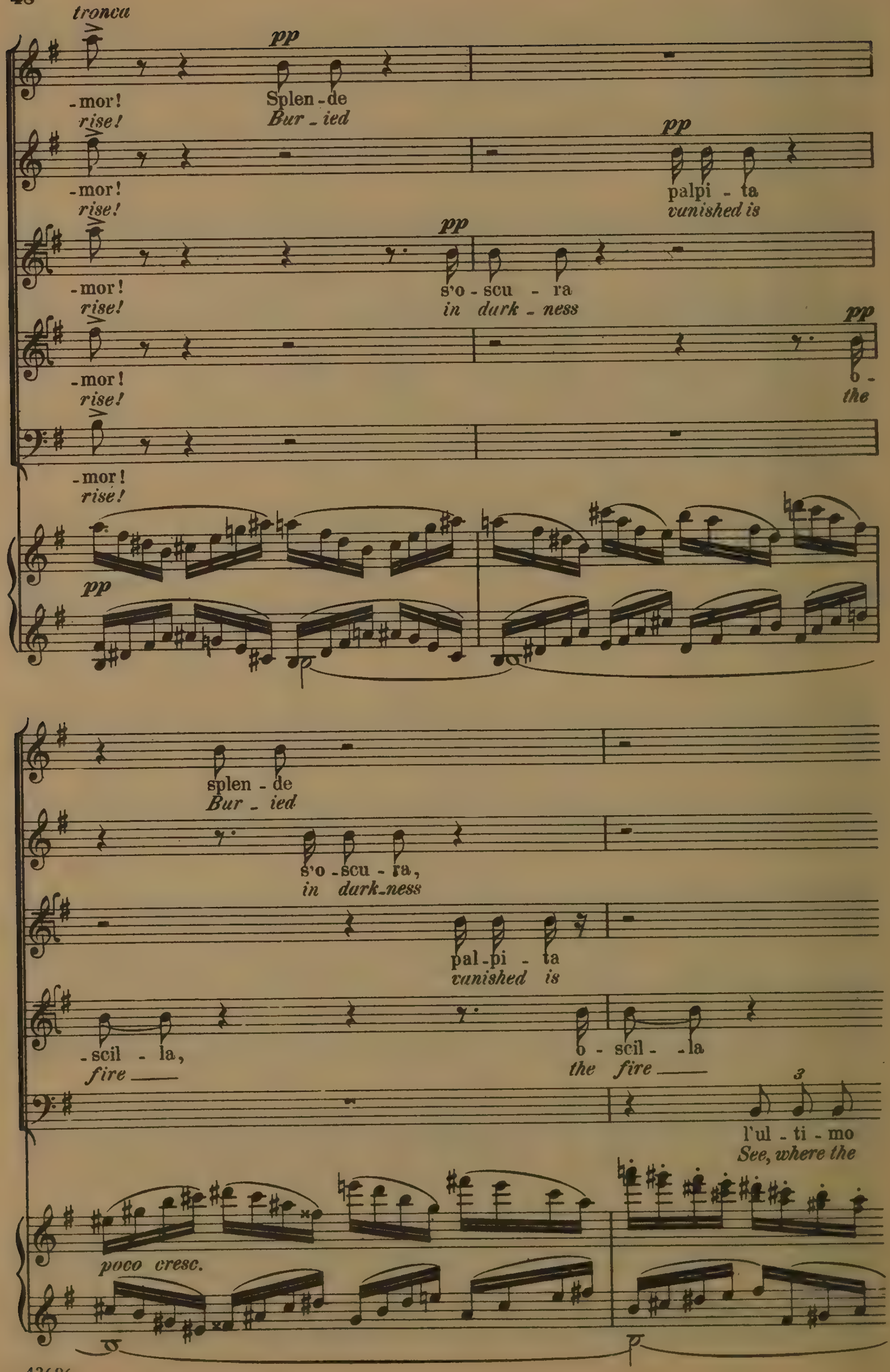

4 Soprani I!
e son fan-ciul-le dai lie-ti can-ti,
Now to sweet maidens they bear re-semblance
4 Soprani II!
e son fan-ciul-le dai lie-ti
Now to sweet maidens they bear re-
leggiero
e son far-fal-le dal-l'i-gneo vol.
And then seem goblins born of the sheen.
can-ti, e son far-fal-le dal-l'i-gneo
semblance And then seem gob-lins born of the

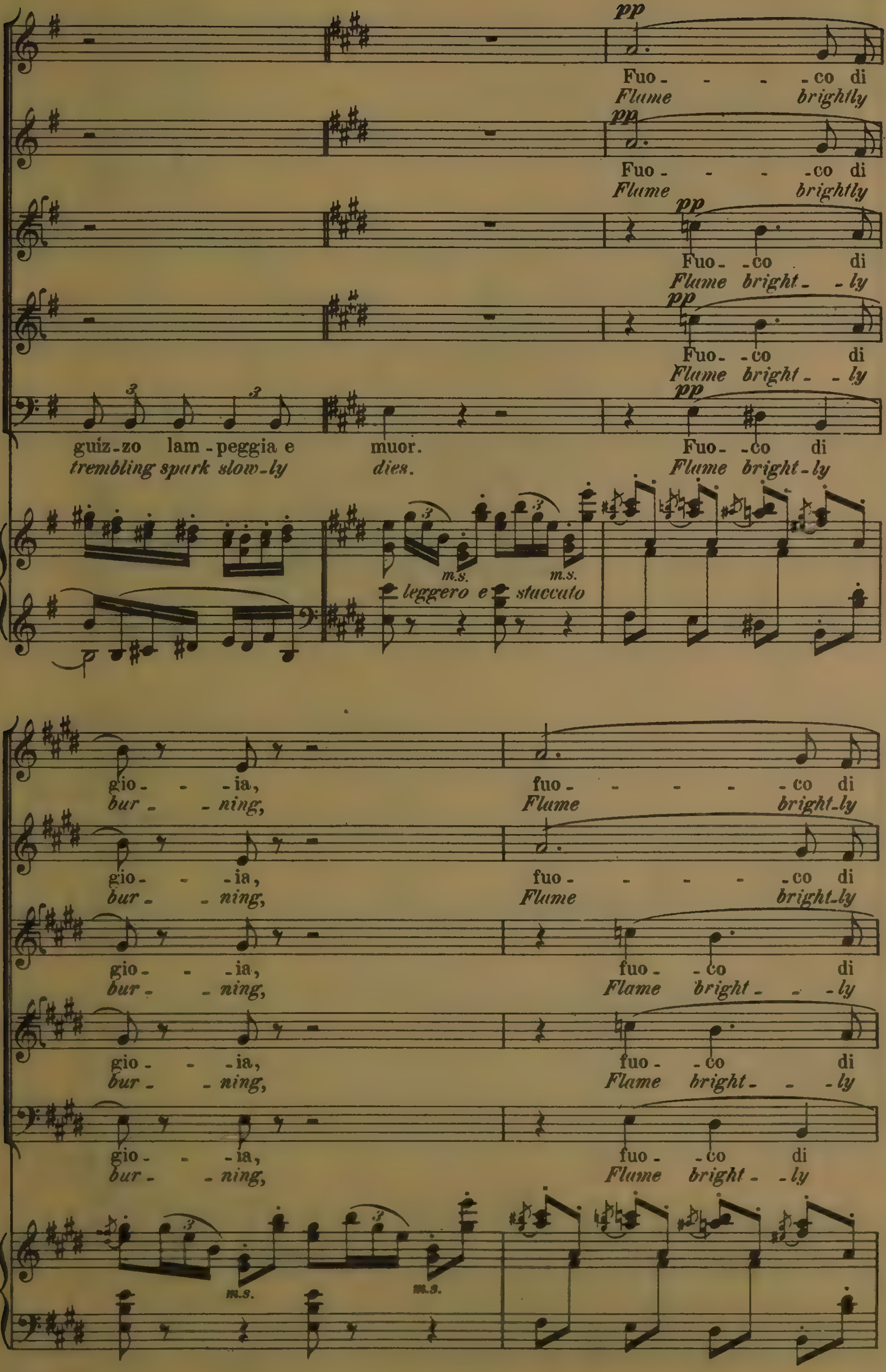

Z
vol.
sheen.
pp
Ar - de la pal - ma
Palm - wood is bur - ning
pp
Ar - de la pal - ma col si - co -
Palm - wood is bur - ning and brightly
pp
Ar - - de la pal -
Palm - - wood is bur -
Z
tr
pp
molto staccato
Ar - de la pal - ma col si - co -
Palm - wood is bur - ning, sy - ca - more
Ar - de la pal - ma col si - co -
Palm - wood is bur - ning, sy - ca - more
col si - co - mo - ro, can - ta la spo - sa
and brightly glowing, List where the lo - ver
- mo - ro, can - ta la spo - sa col suo fe -
glowing, List where the lo - ver sings to his
- ma col si - co - mo -
ning, sy - ca - more glow -
tr

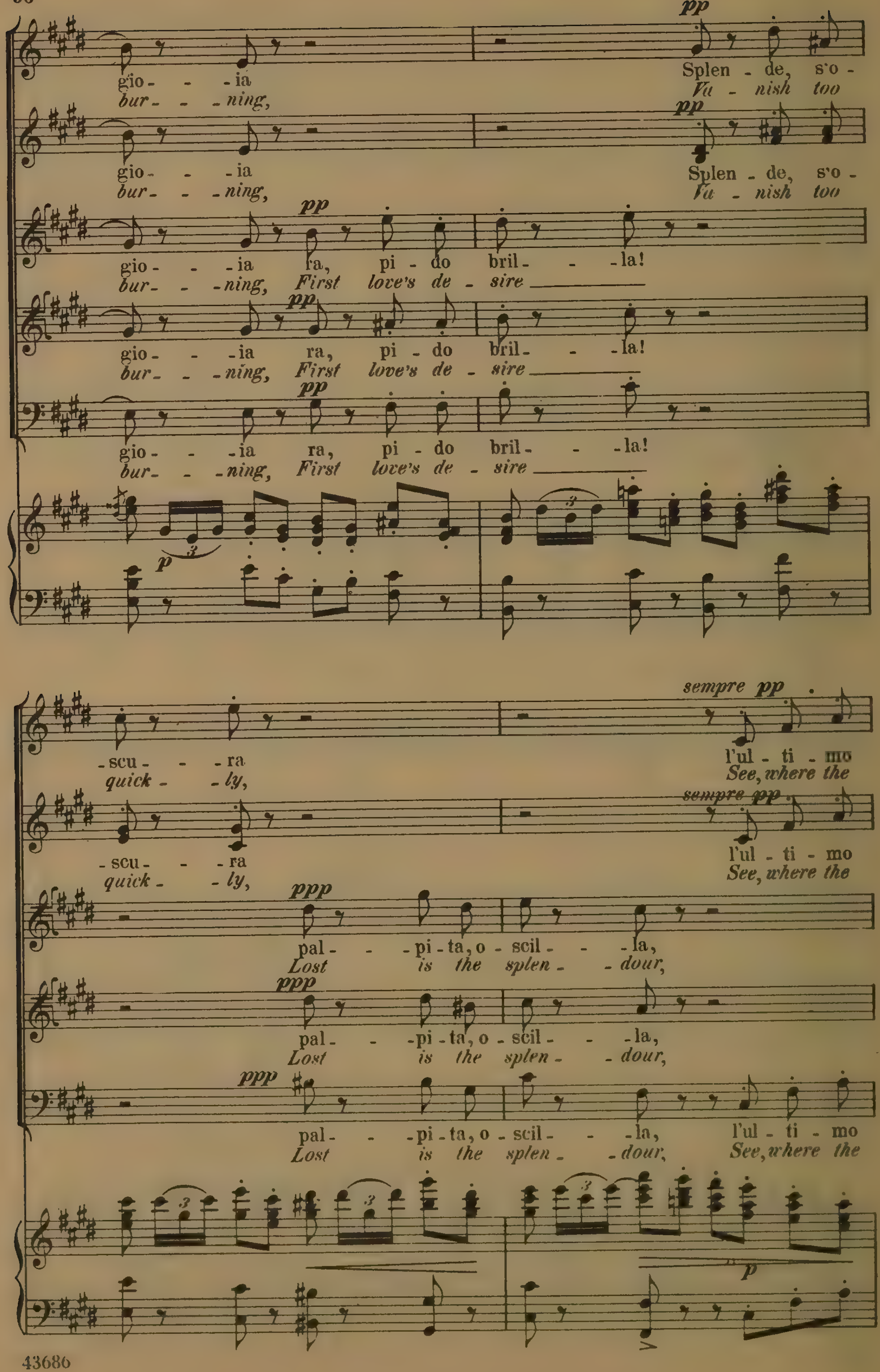

- mo - - ro,
glow - - ing
- mo - - ro,
glow - - ing
— col suo fe - del, sul - l'au - rea fiam - ma,
— sings to his love. And on the glad - ness
- del, sul - l'au - rea fiam - ma, sul lie - to
love. And on the glad - ness are soft - ly
- ro can - - ta la spo - - - -
ing List where the lo - - - -
tr
can - - ta la spo - - sa col suo fe -
List where the lo - - ver sings to his
can - - ta la spo - - sa col suo fe -
List where the lo - - ver sings to his
sul lie - to co - ro sof - fia l'ar - den - te spi - ro del
are soft - ly blowing Sweet - scen - ted bree - zes, breath from a -
co - ro sof - fia l'ar - den - te spi - - ro del
blowing Sweet - scented breezes, breath from a -
- sa col suo fe - - -
ver sings to his
tr

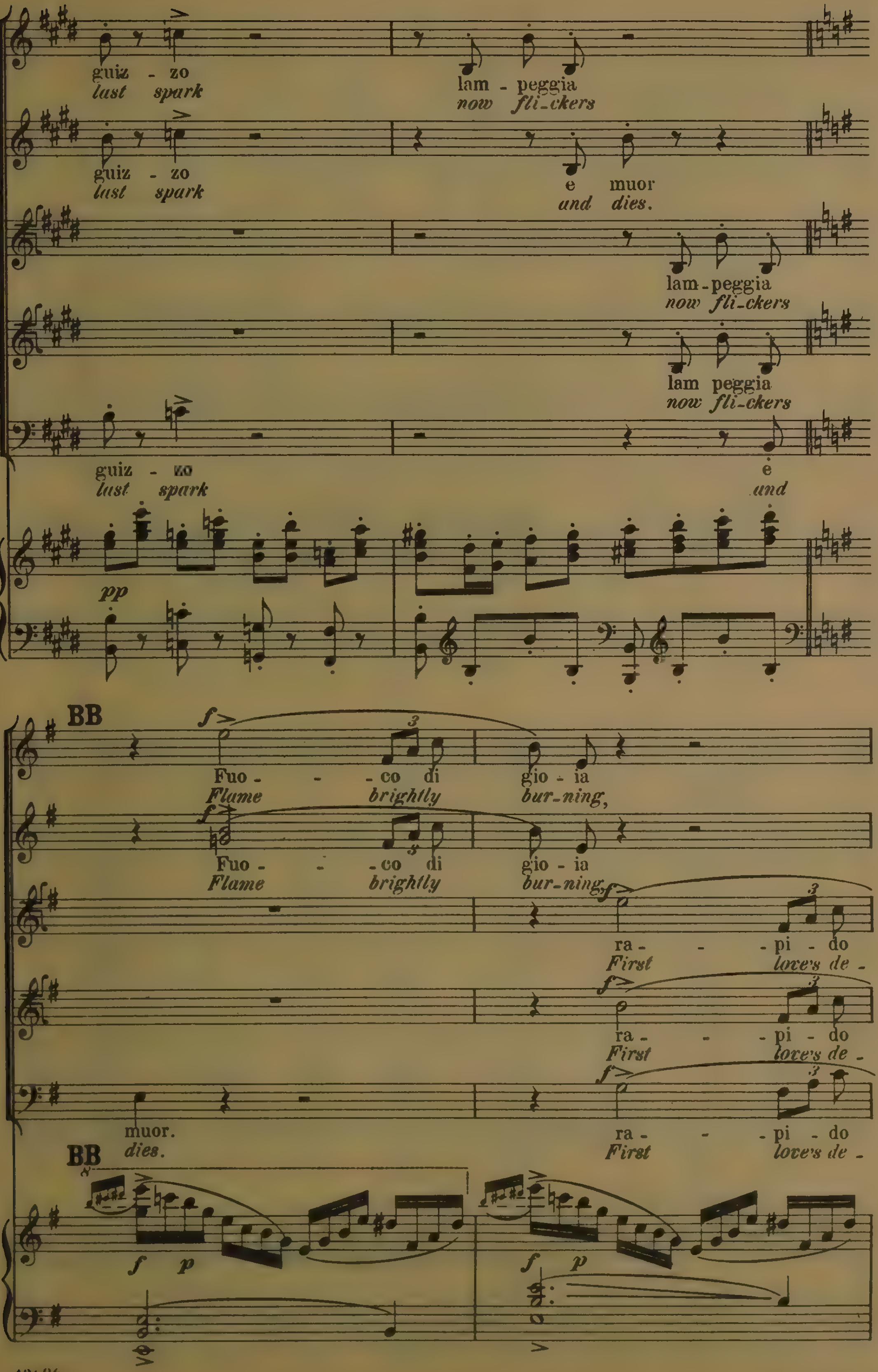
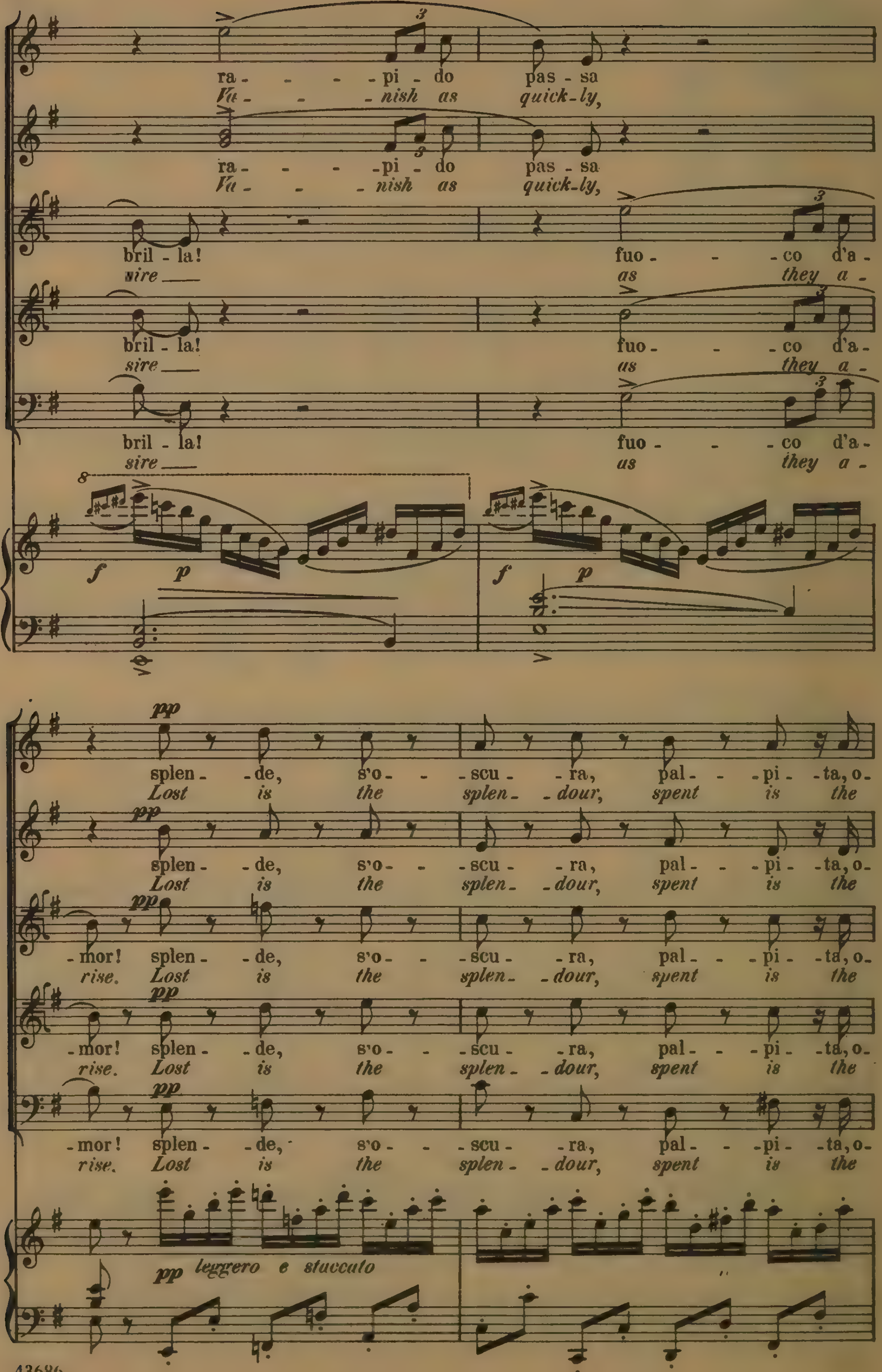

-del, sul - l'au - rea fiam - ma, sul lie - to
love, And on the glad - ness are soft - ly
-del, sul - l'au - rea fiam - ma,
love, And on the glad - ness
ciel, sul - - l'au - rea fiam - - ma, sul lie - - - to
bove, And on the glad - - ness are soft - - - ly
ciel, sul - - l'au - rea fiam - - ma, sul lie - - - to
bove, And on the glad - - ness are soft - - - ly
-del, sul - - l'au - rea fiam - - ma, sul lie - - - to
love, And on the glad - - ness are soft - - - ly
co - ro sof - fia l'ar - den - te spi - ro del
blowing Sweet - scented bree - zes breath from a -
sul lie - to co - ro sof - fia l'ar - den - te spi - ro del
are soft - ly blowing Sweet - scented bree - zes breath from a -
co - - ro sof - - fia l'ar - den - - te spi - - ro del
blo - - wing Sweet - - scen - ted bree - - zes breath from a -
co - - ro sof - - fia l'ar - den - - te spi - - ro del
blo - - wing Sweet - - scen - ted bree - - zes breath from a -
co - - ro sof - - fia l'ar - den - - te spi - - ro del
blo - - wing Sweet - - scen - ted bree - - zes breath from a -

ciel, sul - l'au-rea fiam - ma, sul si - co -
bove, And on the glad - ness soft - ly are
ciel, ar - de la pal-ma col si - co - mo - ro, can-ta la spo-sa col suo fe -
bove, Palmwood is burning, sy - camore glowing, List where the lo - ver sings to his
mf
- mo - ro sof - fia l'ar - den - te spi - ro del
blo - wing Sweet - scen - ted bree - zes breath from a -
- del, sul-l'au-rea fiam-ma, sul lie - to co - ro sof - fia l'ar - den - te spi - ro del
love! And on the gladness softly are blowing Sweet-scented breezes breath from a -

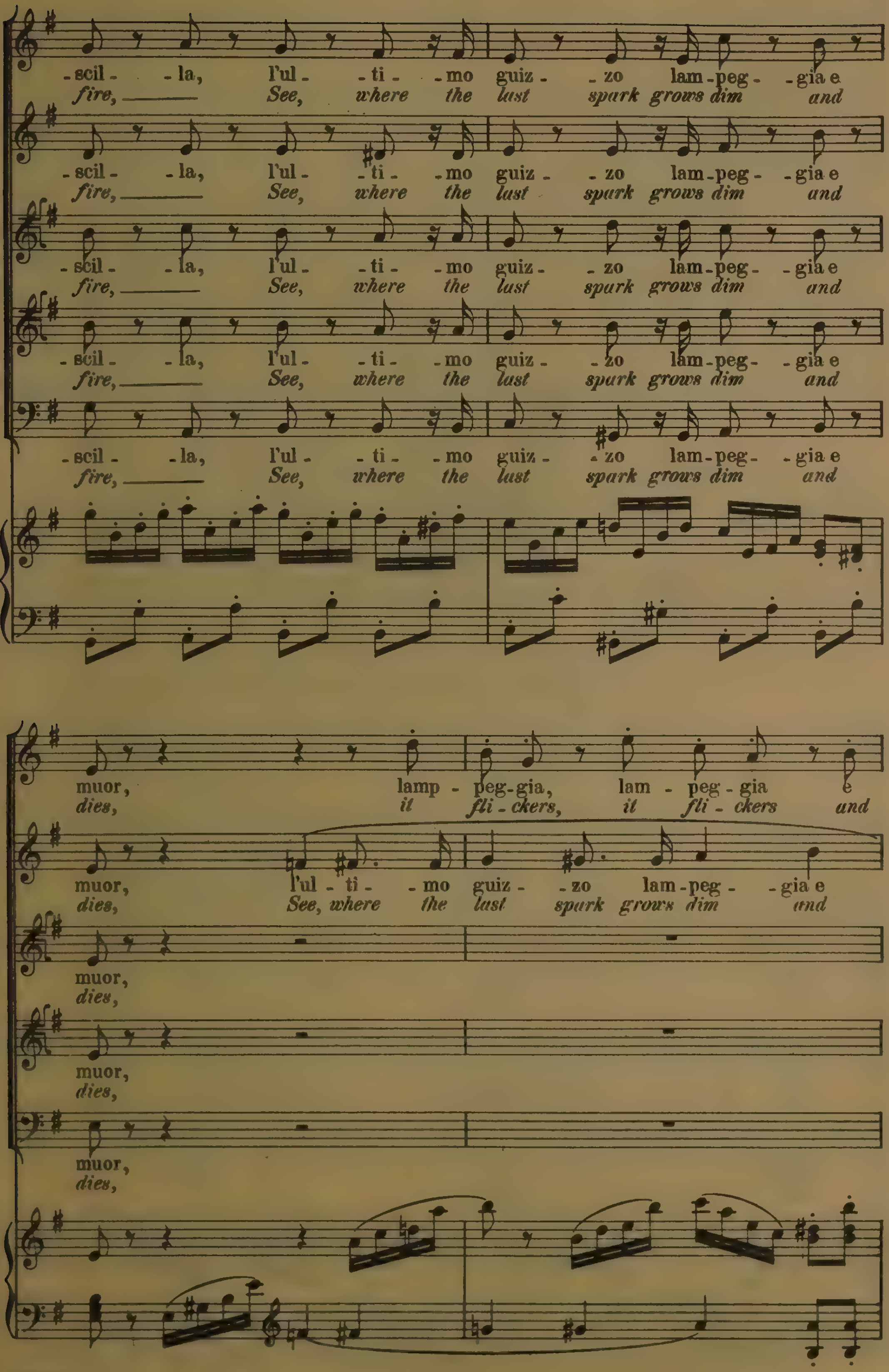

AA
ciel. Fuo - co di gio - ia ra - pi - do
bove. Flame brightly bur - ning, first love's de -
ciel. Fuo - co di gio - ia ra - pi - do
bove. Flame brightly bur - ning, first love's de -
ciel. Fuo - co di gio - ia ra - pi - do bril - la!
bove. Flame brightly burning, first love's de - sire
ciel. Fuo - co di gio - ia ra - pi - do bril - la!
bove. Flame brightly bur - ning, first love's de - sire
ciel.
bove.
AA
bril - la! ra - pi - do pas - sa fuo - co d'a -
sire Va - nish as quick - ly as they a -
bril - la! ra - pi - do pas - sa fuo - co d'a -
sire Va - nish as quick - ly as they a -
ra - pi - do pas - sa fuo - co d'a - mor, ra - pi - do pas - sa fuo - co d'a -
Va - nish as quick - ly as they a - rise, Va - nish as quick - ly as they a -
ra - pi - do pas - sa fuo - co d'a - mor, ra - pi - do pas - sa fuo - co d'a -
Va - nish as quick - ly as they a - rise, Va - nish as quick - ly as they a -
ra - pi - do pas - sa fuo - co d'a - mor, ra - pi - do pas - sa fuo - co d'a -
Va - nish as quick - ly as they a - rise, Va - nish as quick - ly as they a -

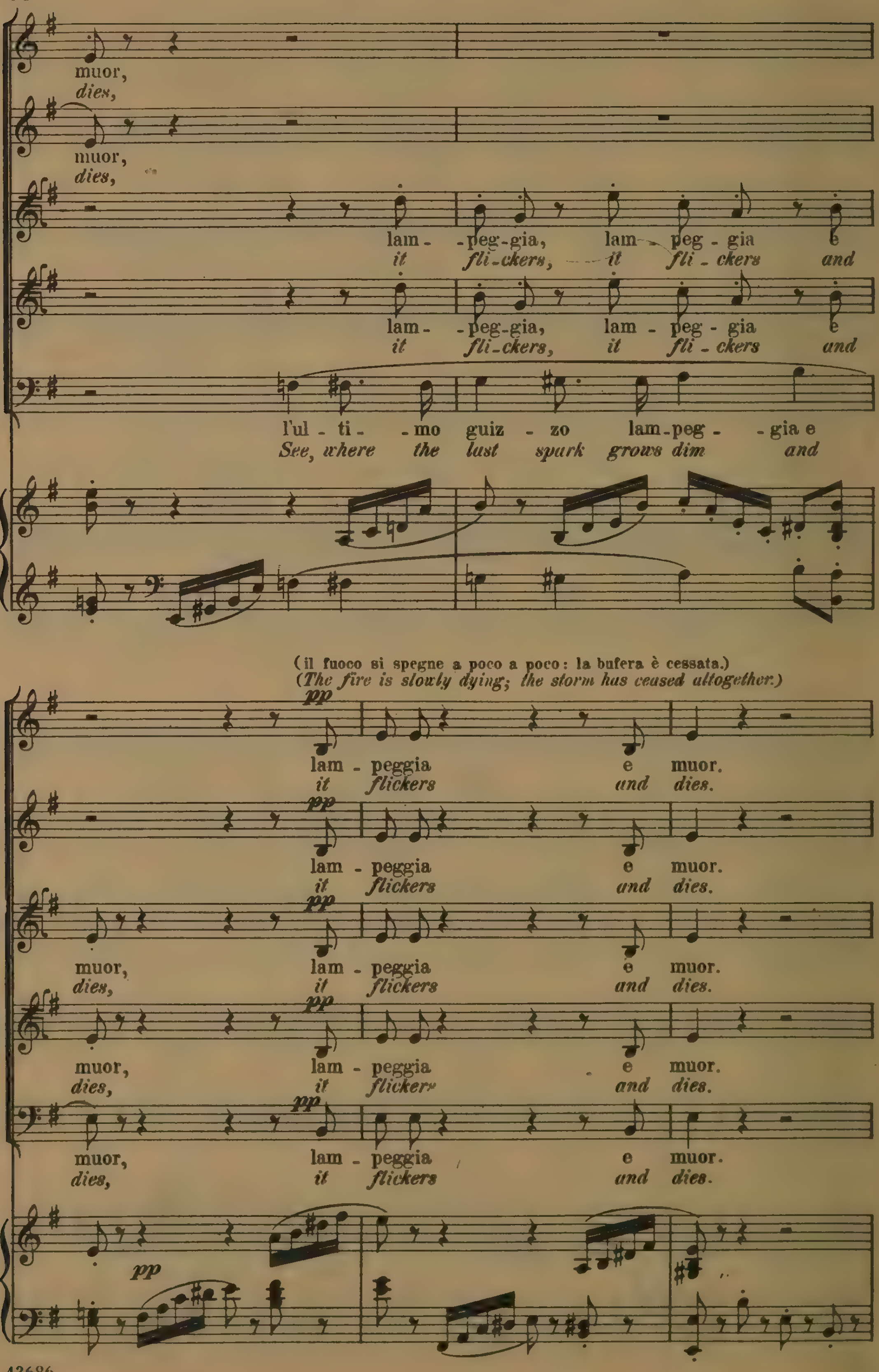

tronca
pp
-mor! Splen-de
rise! Bur-ied
-mor! palpi-ta
rise! vanished is
-mor! s'o-scu-ra
rise! in dark-ness
-mor! o-
rise! the
-mor!
rise!
pp
splen-de
Bur-ied
s'o-scu-ra,
in dark-ness
pal-pi-ta
vanished is
-scil-la, o-scil-la
fire the fire
3
l'ul-ti-mo
See, where the
poco cresc.


pp
Fuo - - - co di
Flame brightly
Fuo - - - co di
Flame brightly
Fuo - co di
Flame bright - ly
guiz - zo lam - peggia e muor.
trembling spark slow - ly dies.
leggero e staccato
m.s.
gio - - ia,
bur - - ning,
fuo - - - co di
Flame bright - ly
fuo - co di
Flame bright - ly

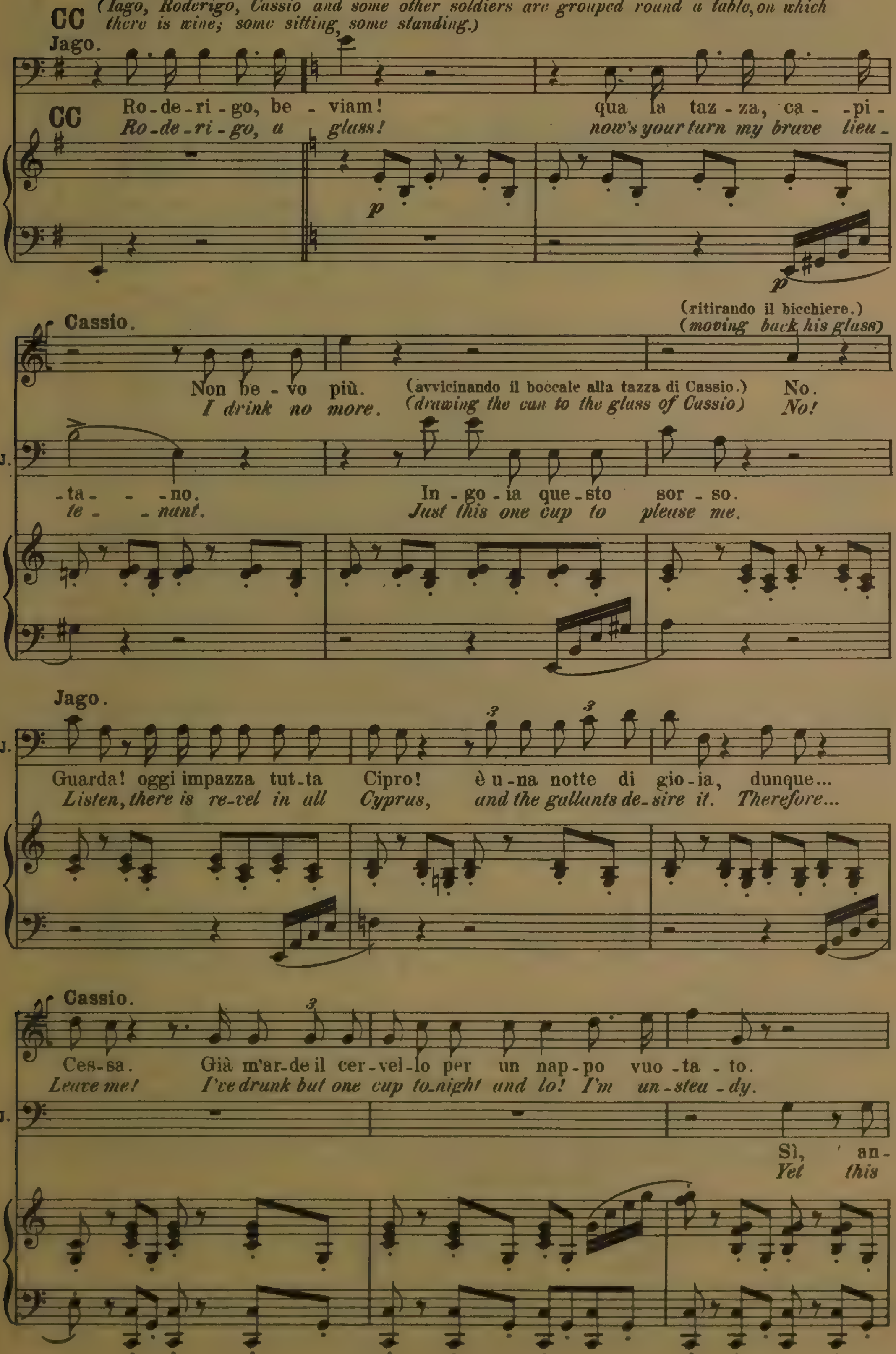
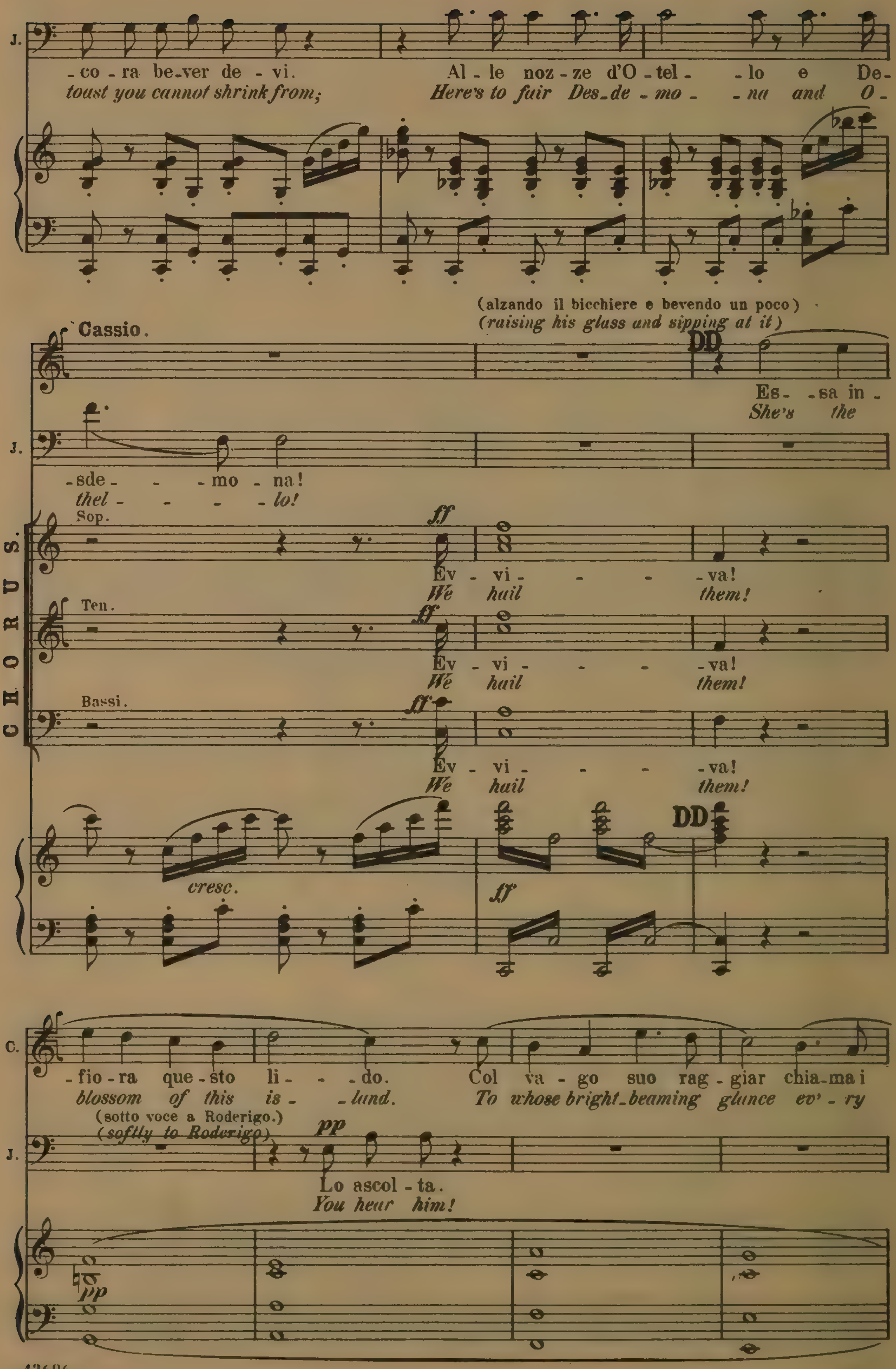

pp
gio - - - ia Splen - de, s'o -
bur - - - ning, Va - nish too
pp
gio - - - ia Splen - de, s'o -
bur - - - ning, Va - nish too
pp
gio - - - ia ra, pi - do bril - - - la!
bur - - - ning, First love's de - sire
pp
gio - - - ia ra, pi - do bril - - - la!
bur - - - ning, First love's de - sire
pp
gio - - - ia ra, pi - do bril - - - la!
bur - - - ning, First love's de - sire
p
sempre pp
- scu - - - ra l'ul - ti - mo
quick - - ly, See, where the
sempre pp
- scu - - - ra l'ul - ti - mo
quick - - ly, See, where the
ppp
pal - - - pi - ta, o - scil - - - la,
Lost is the splen - - dour,
ppp
pal - - - pi - ta, o - scil - - - la,
Lost is the splen - - dour,
ppp
pal - - - pi - ta, o - scil - - - la, l'ul - ti - mo
Lost is the splen - - dour, See, where the
p

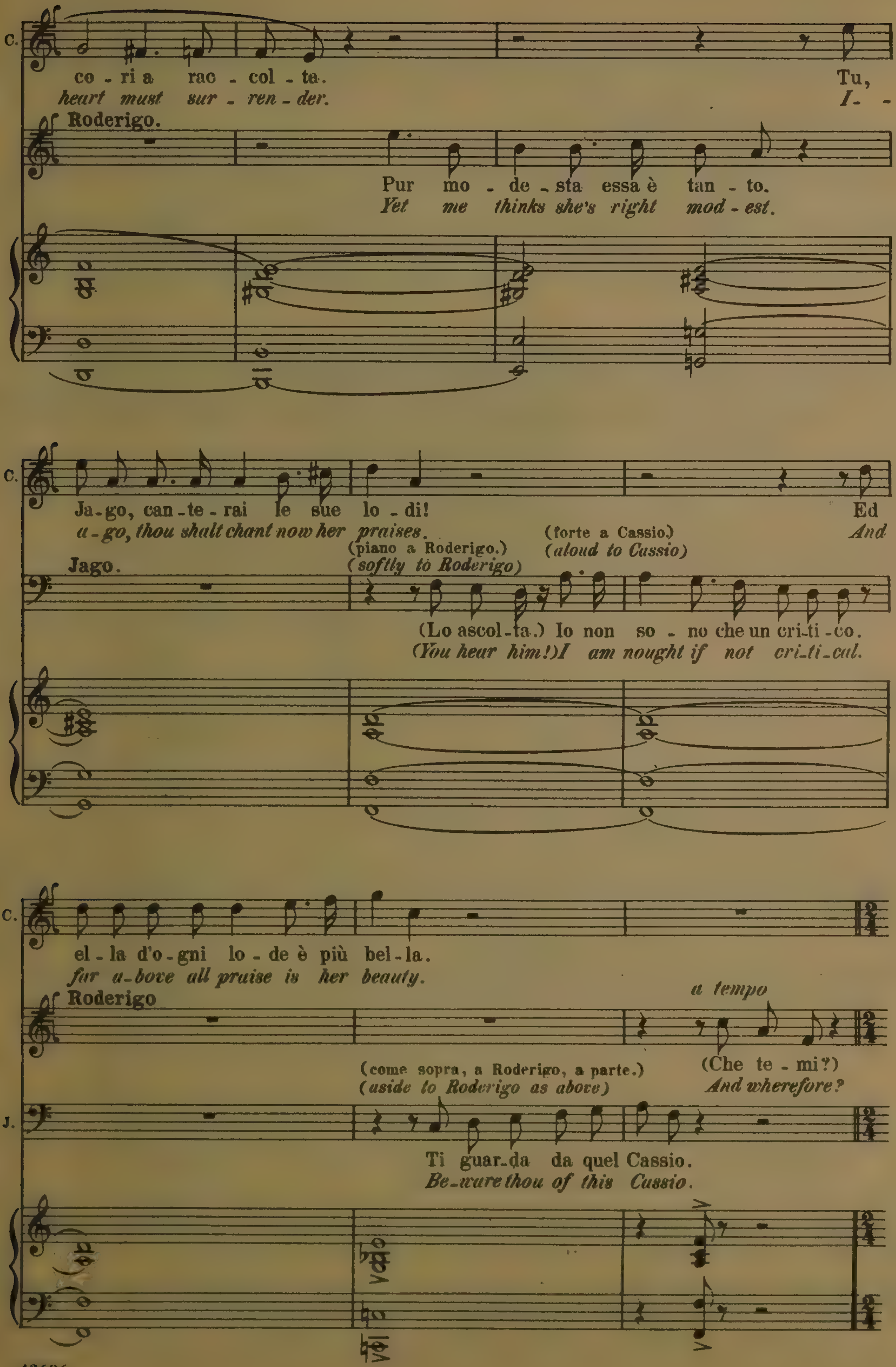

guiz - zo
last spark
lam - peggia
now fli-ckers
guiz - zo
last spark
e muor
and dies.
lam-peggia
now fli-ckers
lam peggia
now fli-ckers
guiz - zo
last spark
e
and
pp
BB
f
Fuo - co di gio - ia
Flame brightly bur-ning,
Fuo - co di gio - ia
Flame brightly bur-ning,
ra - pi - do
First love's de -
ra - pi - do
First love's de -
muor.
dies.
ra - pi - do
First love's de -
BB
f p
f p

ra - - - - pi - do pas - sa
Va - - - nish as quick - ly,
ra - - - - pi - do pas - sa
Va - - - nish as quick - ly,
bril - la! fuo - - - co d'a -
sire as they a -
bril - la! fuo - - - co d'a -
sire as they a -
bril - la! fuo - - - co d'a -
sire as they a -
f p
f p
pp
splen - de, s'o - - scu - ra, pal - - pi - ta, o -
Lost is the splen - dour, spent is the
splen - de, s'o - - scu - ra, pal - - pi - ta, o -
Lost is the splen - dour, spent is the
- mor! splen - de, s'o - - scu - ra, pal - - pi - ta, o -
rise. Lost is the splen - dour, spent is the
- mor! splen - de, s'o - - scu - ra, pal - - pi - ta, o -
rise. Lost is the splen - dour, spent is the
- mor! splen - de, s'o - - scu - ra, pal - - pi - ta, o -
rise. Lost is the splen - dour, spent is the
pp leggero e staccato

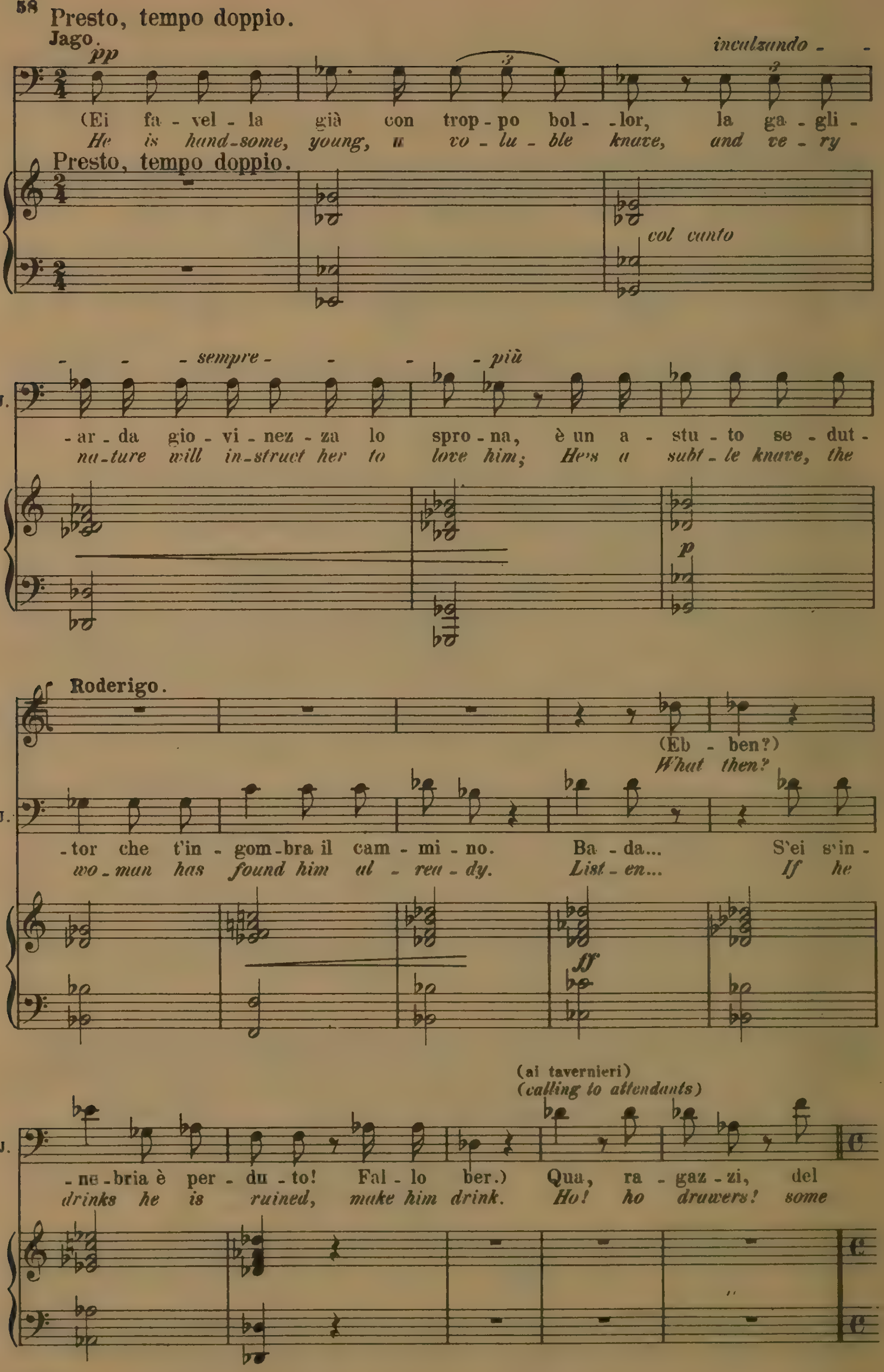

-scil - -la, l'ul - -ti - -mo guiz - -zo lam-peg - -gia e
fire, See, where the last spark grows dim and
-scil - -la, l'ul - -ti - -mo guiz - -zo lam-peg - -gia e
fire, See, where the last spark grows dim and
-scil - -la, l'ul - -ti - -mo guiz - -zo lam-peg - -gia e
fire, See, where the last spark grows dim and
-scil - -la, l'ul - -ti - -mo guiz - -zo lam-peg - -gia e
fire, See, where the last spark grows dim and
-scil - -la, l'ul - -ti - -mo guiz - -zo lam-peg - -gia e
fire, See, where the last spark grows dim and
muor, lamp - peg-gia, lam - peg - gia e
dies, it fli - ckers, it fli - ckers and
muor, l'ul - ti - -mo guiz - -zo lam-peg - -gia e
dies, See, where the last spark grows dim and
muor,
dies,
muor,
dies,
muor,
dies,

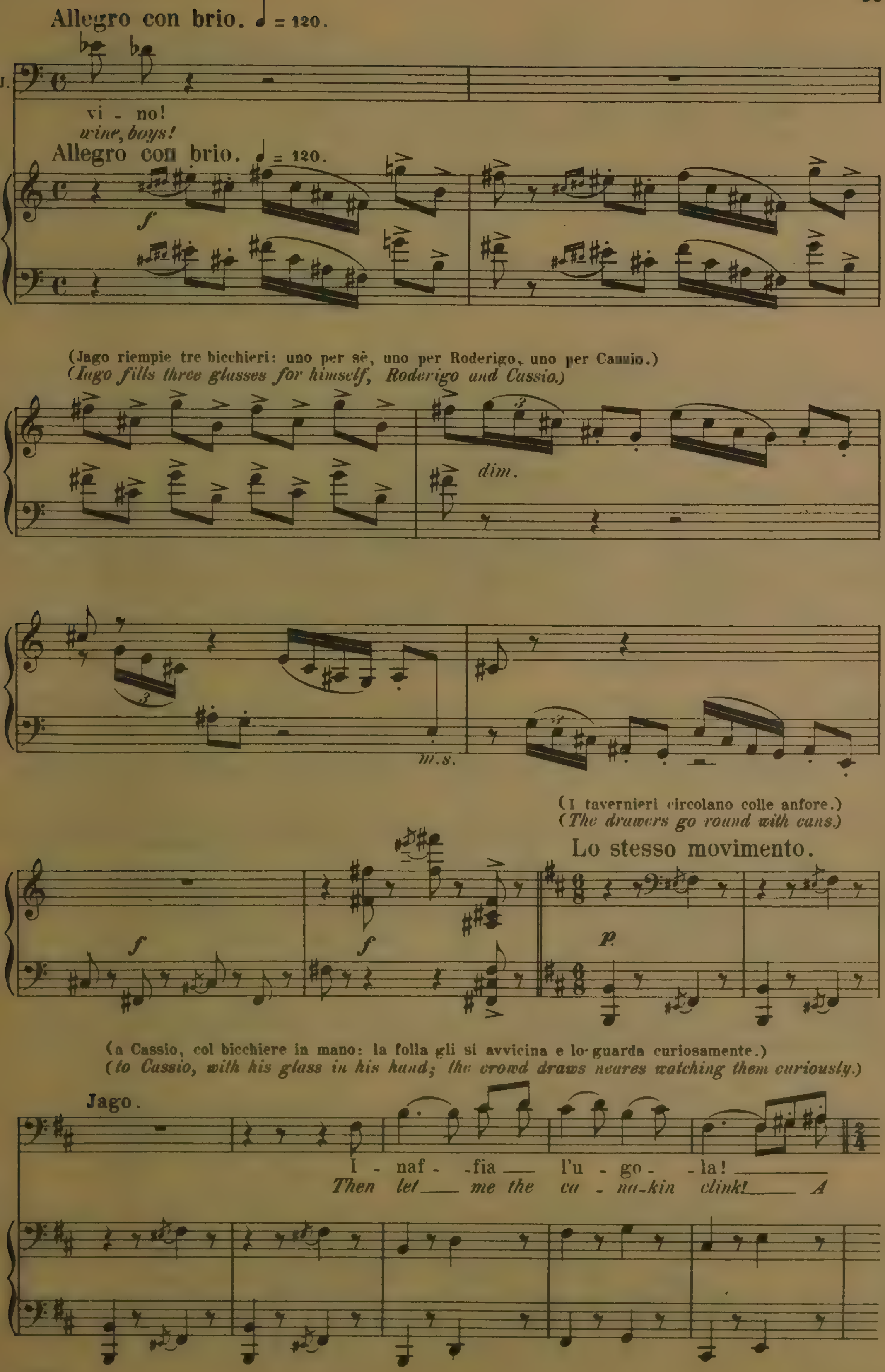

muor,
dies,
muor,
dies,
lam - peg-gia, lam - peg - gia e
it fli-ckers, it fli - ckers and
lam - peg-gia, lam - peg - gia e
it fli-ckers, it fli - ckers and
l'ul - ti - mo guiz - zo lam-peg - gia e
See, where the last spark grows dim and
(il fuoco si spegne a poco a poco: la bufera è cessata.)
(The fire is slowly dying; the storm has ceased altogether.)
pp
lam - peggia e muor.
it flickers and dies.
pp
lam - peggia e muor.
it flickers and dies.
pp
muor, lam - peggia e muor.
dies, it flickers and dies.
pp
muor, lam - peggia e muor.
dies, it flickers and dies.
pp
muor, lam - peggia e muor.
dies, it flickers and dies.
pp

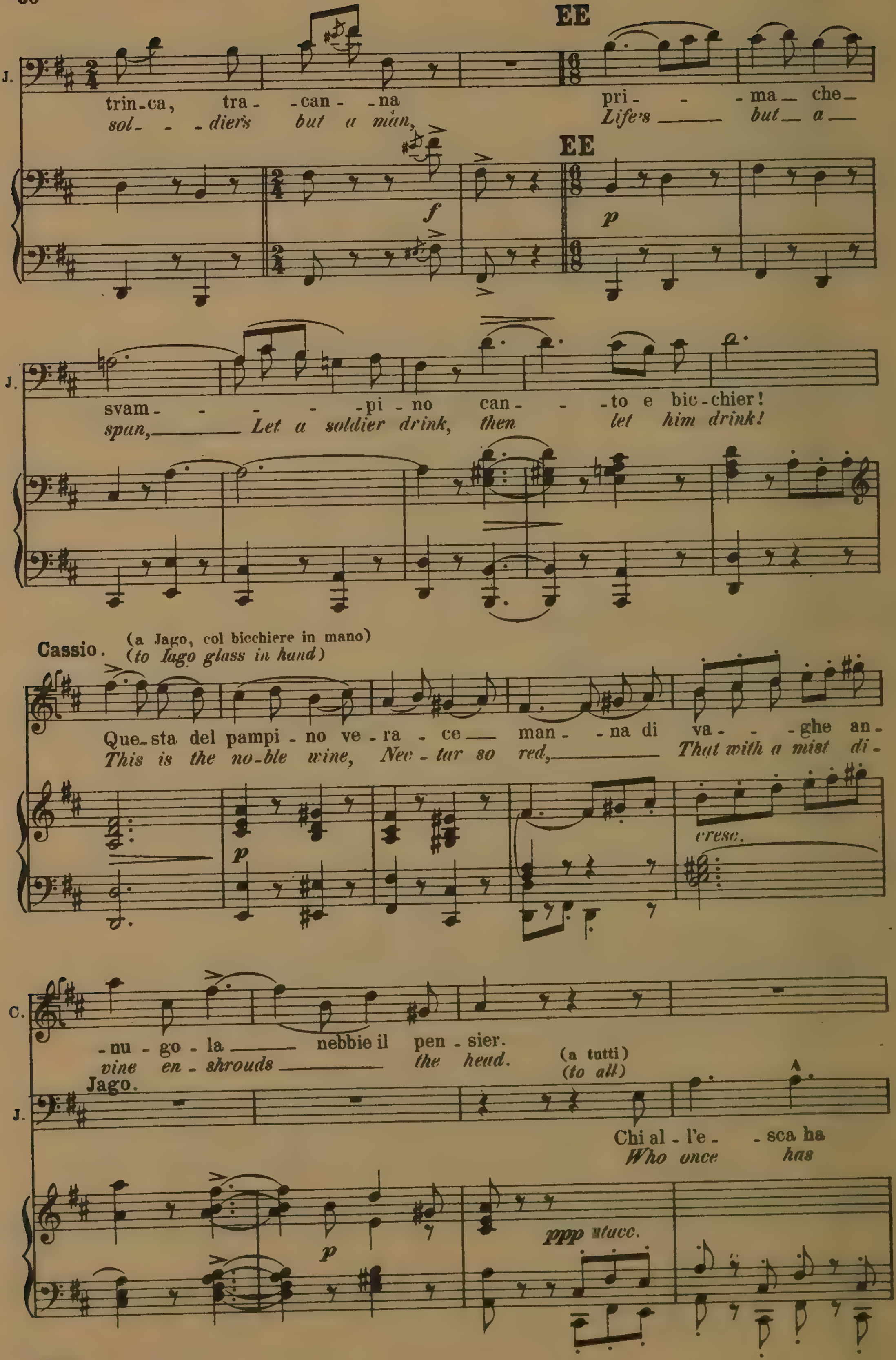
(Jago, Roderigo, Cassio e parecchi altri uomini d'arme intorno a un tavolo dove c'è del vino: parte in piedi, parte seduti.)

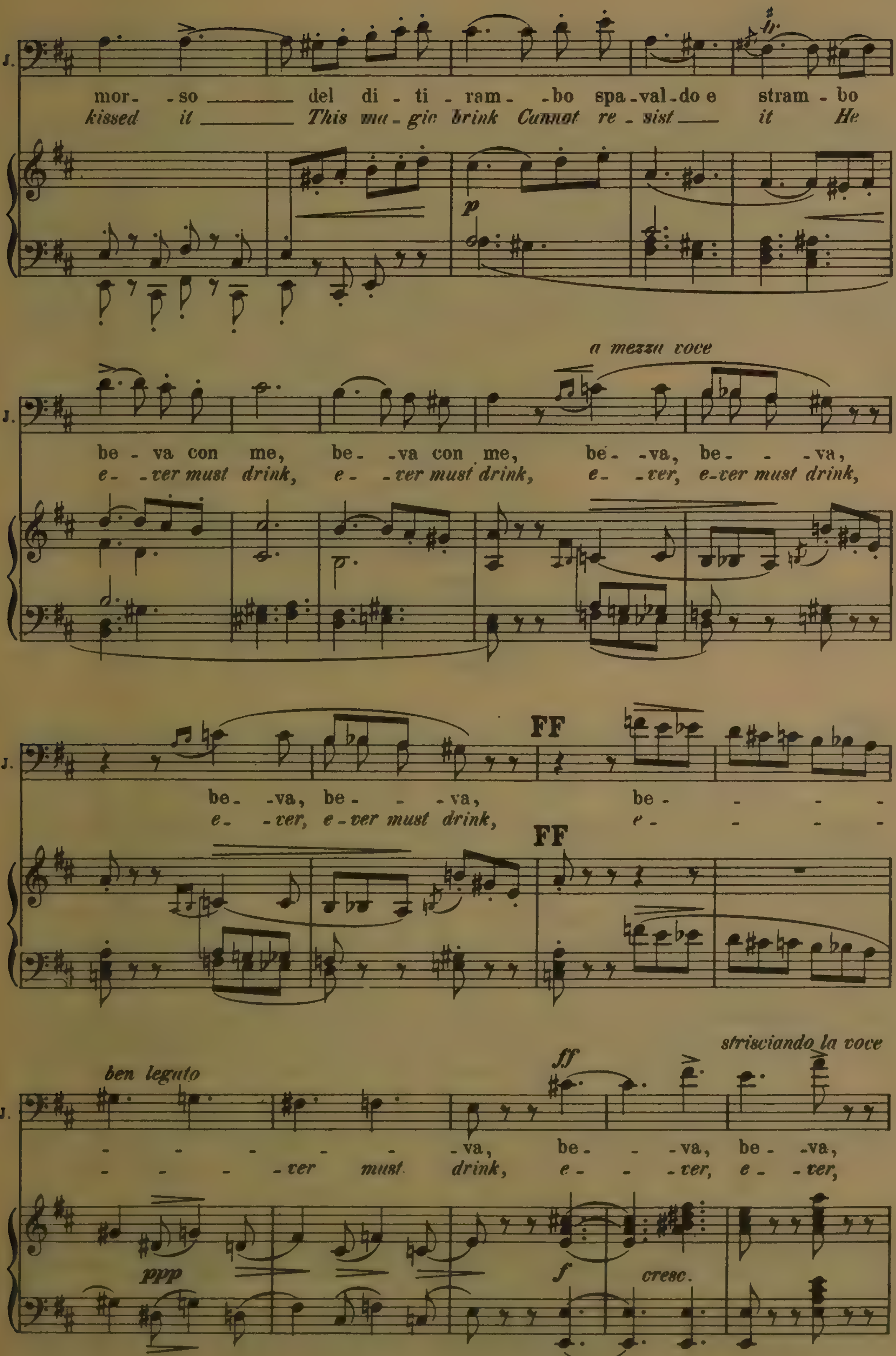
(Iago, Roderigo, Cassio and some other soldiers are grouped round a table, on which there is wine; some sitting, some standing.)


J.
-co-ra be-ver de-vi. Al-le noz-ze d'O-tel-lo e De-
toast you cannot shrink from; Here's to fair Des-de-mo-na and O-
(alzando il bicchiere e bevendo un poco)
(raising his glass and sipping at it)
Cassio.
Es-sa in-
She's the
J.
-sde-mo-na!
thel-lo!
CHORUS.
Sop.
ff
Ev-vi-va!
We hail them!
Ten.
ff
Ev-vi-va!
We hail them!
Bassi.
ff
Ev-vi-va!
We hail them!
cresc.
ff
C.
-fio-ra que-sto li-do. Col va-go suo rag-giar chia-ma i
blossom of this is-land. To whose bright-beaming glance ev'-ry
(sotto voce a Roderigo.)
(softly to Roderigo)
pp
J.
Lo ascol-ta.
You hear him!
pp

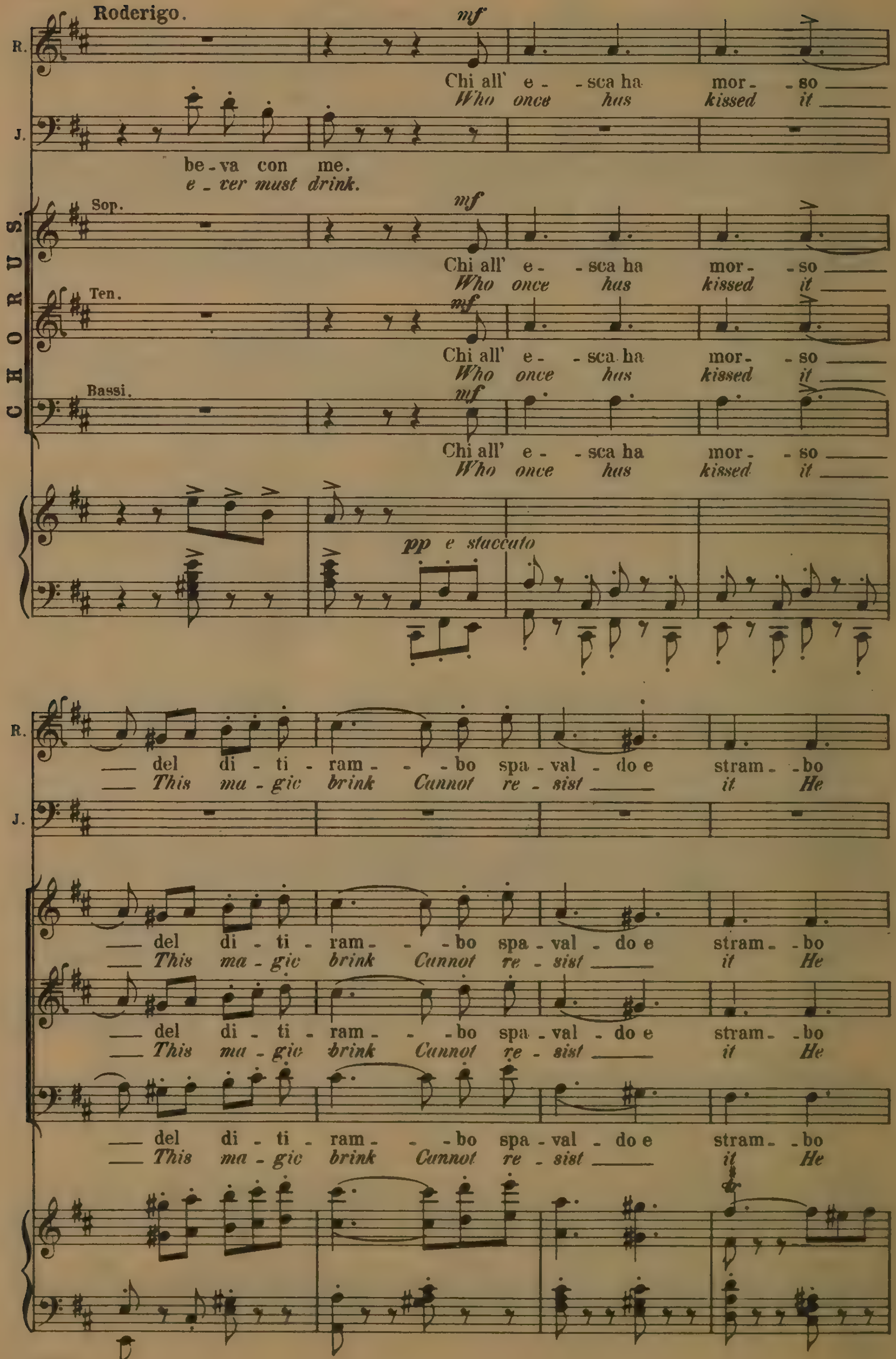

C.
co - ri a rac - col - ta. Tu,
heart must sur - ren - der. I-
Roderigo.
Pur mo - de - sta essa è tan - to.
Yet me thinks she's right mod - est.
C.
Ja - go, can - te - rai le sue lo - di! Ed
a - go, thou shalt chant now her praises. And
(piano a Roderigo.)
(softly to Roderigo)
(forte a Cassio.)
(aloud to Cassio)
Jago.
(Lo ascol - ta.) Io non so - no che un cri - ti - co.
(You hear him!) I am nought if not cri - ti - cal.
C.
el - la d'o - gni lo - de è più bel - la.
far a - bove all praise is her beauty.
Roderigo
a tempo
(Che te - mi?)
And wherefore?
(come sopra, a Roderigo, a parte.)
(aside to Roderigo as above)
J.
Ti guar - da da quel Cassio.
Be - ware thou of this Cassio.

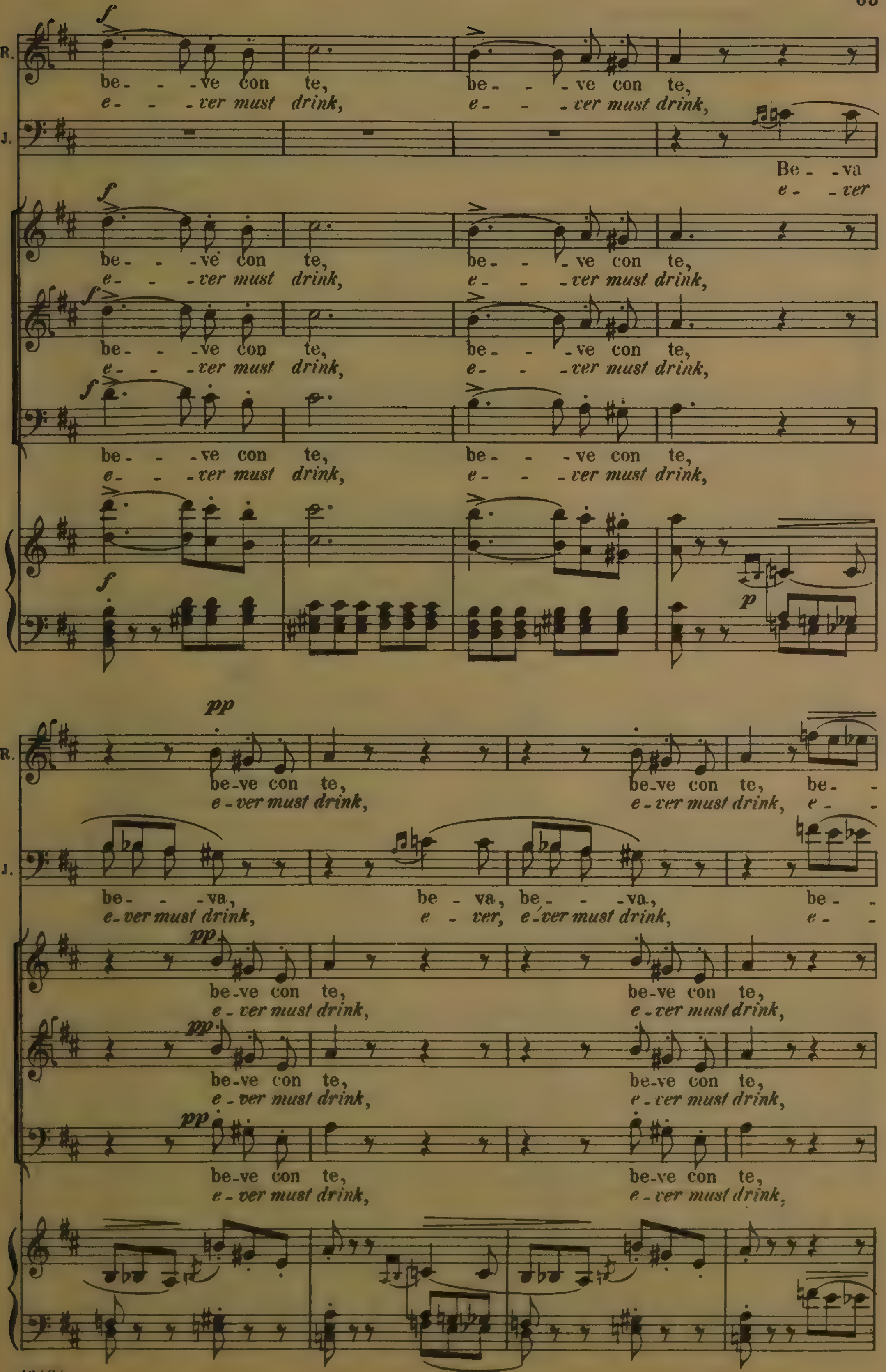

Presto, tempo doppio.
Jago.
pp
incalzando
(Ei fa - vel - la già con trop - po bol - lor, la ga - gli -
He is hand - some, young, a vo - lu - ble knave, and ve - ry
Presto, tempo doppio.
col canto
sempre - più
- ar - da gio - vi - nez - za lo spro - na, è un a - stu - to se - dut -
na - ture will in - struct her to love him; He's a subt - le knave, the
p
Roderigo.
(Eb - ben?)
What then?
J.
- tor che t'in - gom - bra il cam - mi - no. Ba - da... S'ei s'in -
wo - man has found him al - rea - dy. List - en... If he
ff
(ai tavernieri)
(calling to attendants)
- ne - bria è per - du - to! Fal - lo ber.) Qua, ra - gaz - zi, del
drinks he is ruined, make him drink. Ho! ho drawers! some

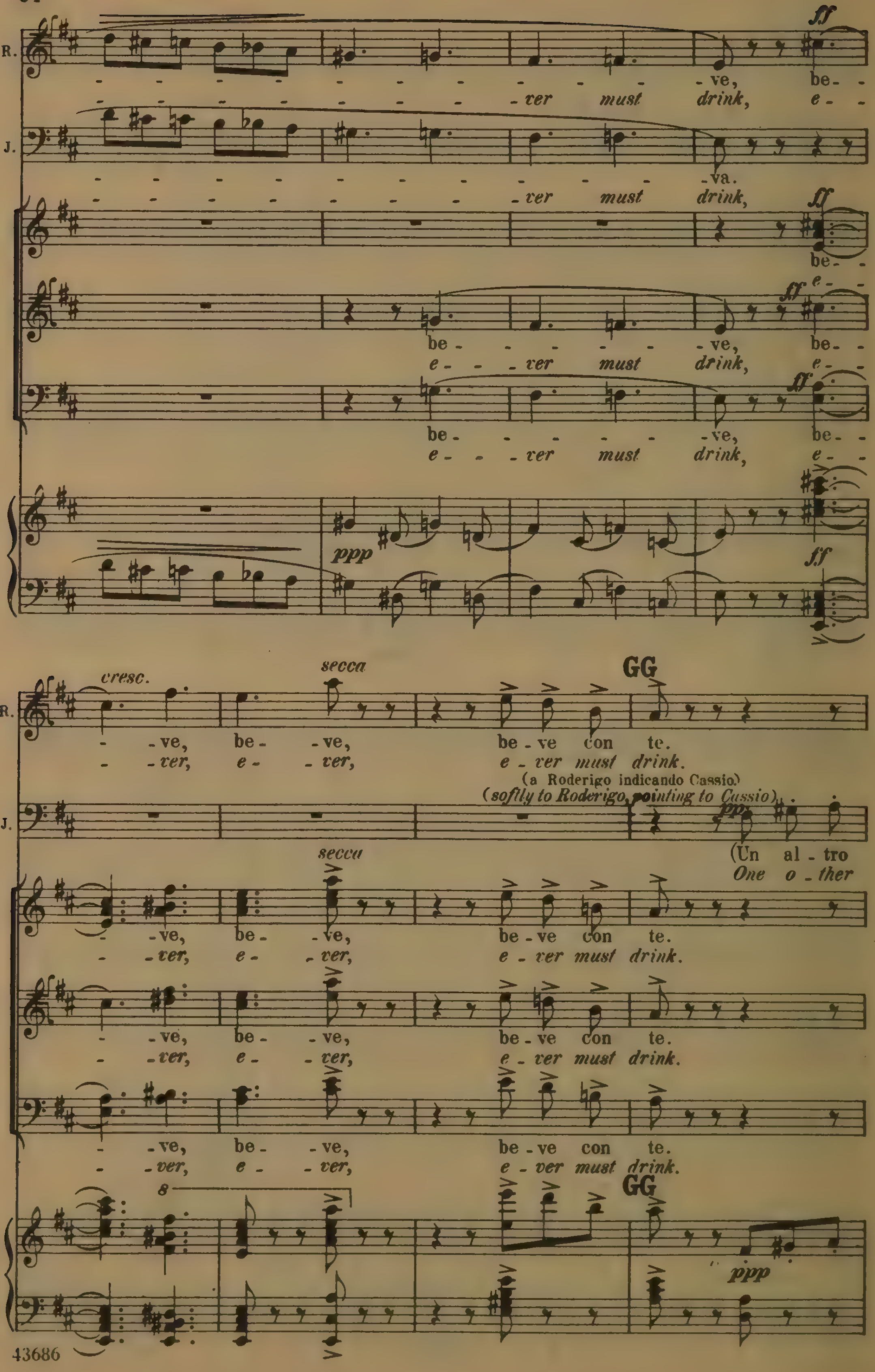

Allegro con brio. ♩= 120.
vi - no!
wine, boys!
Allegro con brio. ♩= 120.
f
(Jago riempie tre bicchieri: uno per sè, uno per Roderigo, uno per Cassio.)
(Iago fills three glasses for himself, Roderigo and Cassio.)
dim.
m.s.
(I tavernieri circolano colle anfore.)
(The drawers go round with cans.)
Lo stesso movimento.
f
f
p
(a Cassio, col bicchiere in mano: la folla gli si avvicina e lo guarda curiosamente.)
(to Cassio, with his glass in his hand; the crowd draws neares watching them curiously.)
Jago.
I - naf - fia l'u - go - la!
Then let me the ca - na-kin clink! A

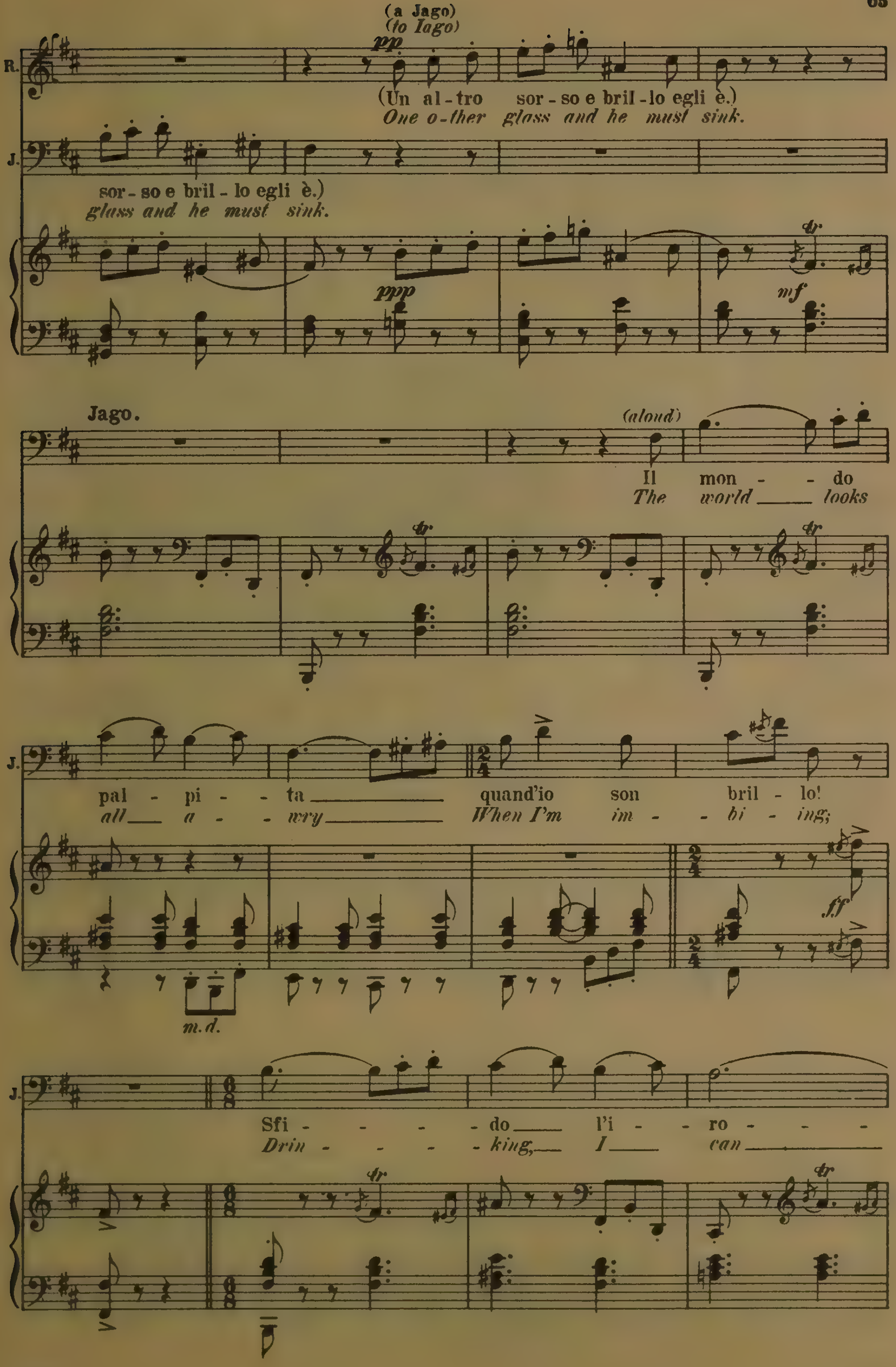

EE
J.
trin-ca, tra-can-na pri-ma-che-
sol-diers but a man, Life's but a
f p
svam-pi-no can-to e bic-chier!
span, Let a soldier drink, then let him drink!
Cassio. (a Jago, col bicchiere in mano)
(to Iago glass in hand)
Que-sta del pampi-no ve-ra-ce man-na di va-ghe an-
This is the no-ble wine, Nec-tar so red, That with a mist di-
p
cresc.
C.
-nu-go-la nebbie il pen-sier.
vine en-shrouds the head.
(a tutti)
(to all)
Jago.
J.
Chi al-l'e-sca ha
Who once has
p
ppp stacc.

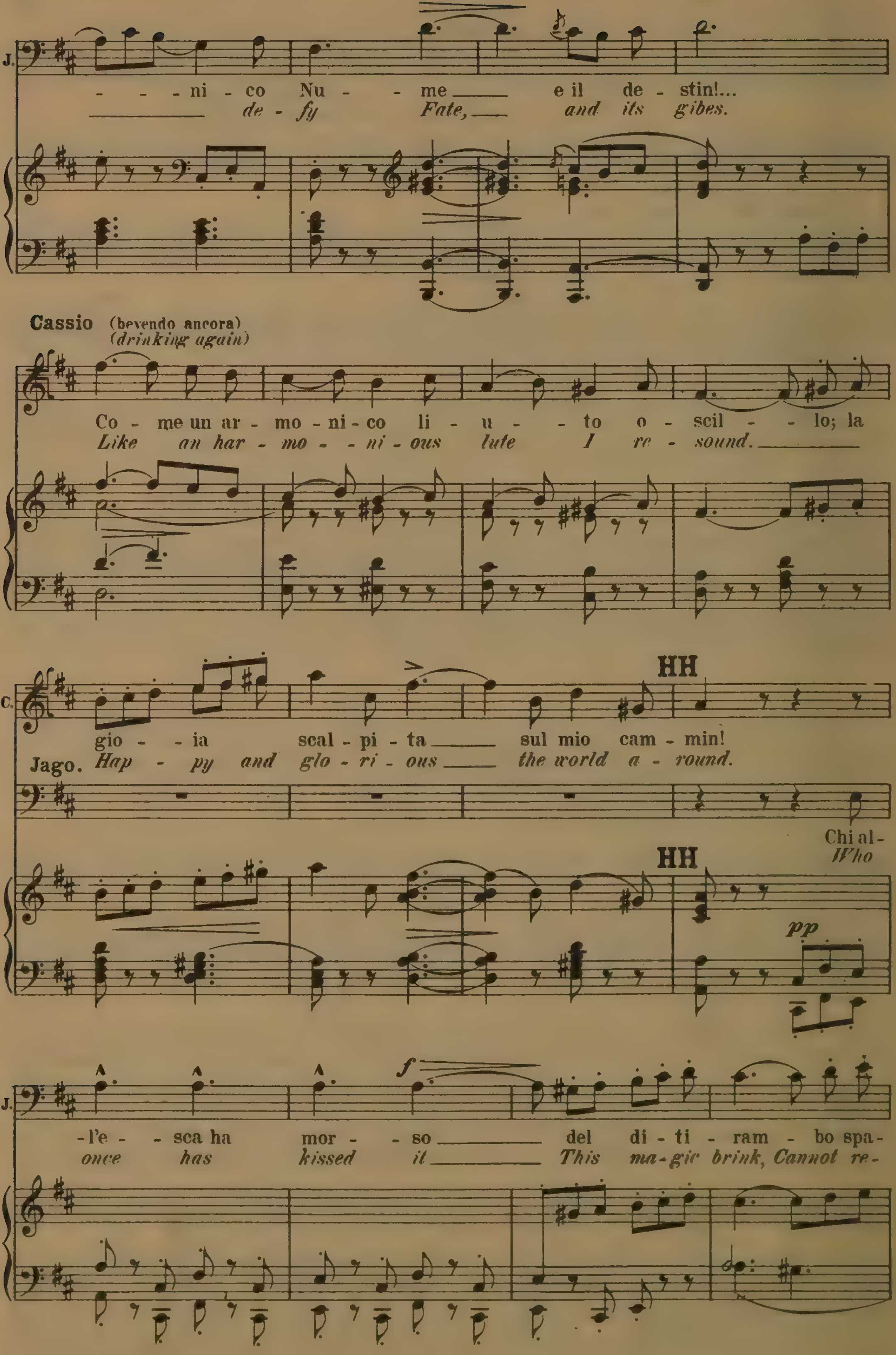

J.
mor- -so del di - ti - ram- -bo spa-val-do e stram - bo
kissed it This ma-gic brink Cannot re - sist it He
a mezza voce
be - va con me, be- -va con me, be- -va, be- - -va,
e- -ver must drink, e- -ver must drink, e- -ver, e-ver must drink,
FF
be- -va, be- - -va, be -
e- -ver, e-ver must drink, e -
ben legato
ff
strisciando la voce
-va, be- -va, be- -va,
-ver must drink, e- -ver, e- -ver,
p
ppp
f
cresc.

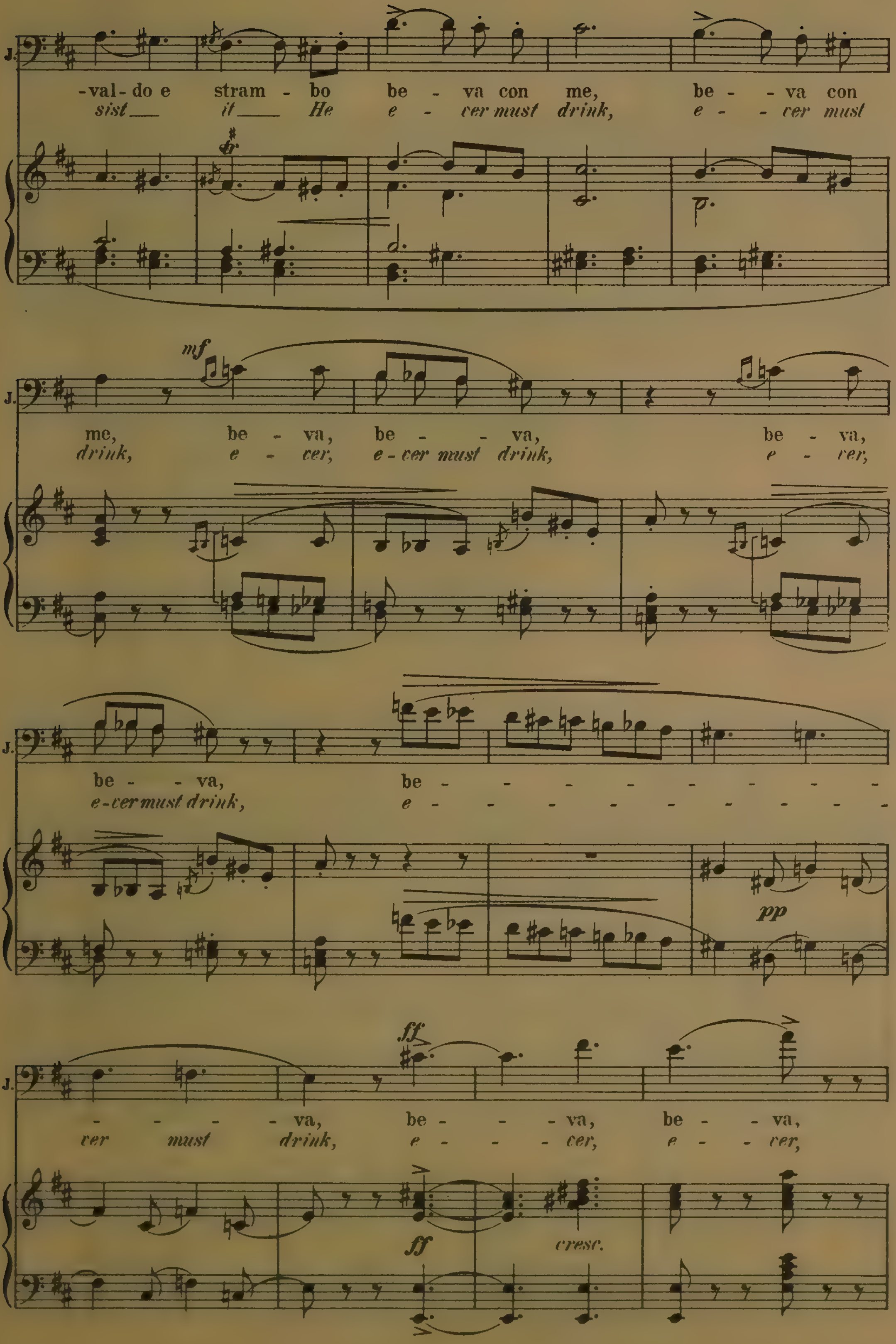

Roderigo.
R.
J.
mf
Chi all' e - - sca ha mor - - so
Who once has kissed it
be - va con me.
e - ver must drink.
CHORUS.
Sop.
Ten.
Bassi.
pp e staccato
del di - ti - ram - - bo spa - val - do e stram - bo
This ma - gic brink Cannot re - sist it He

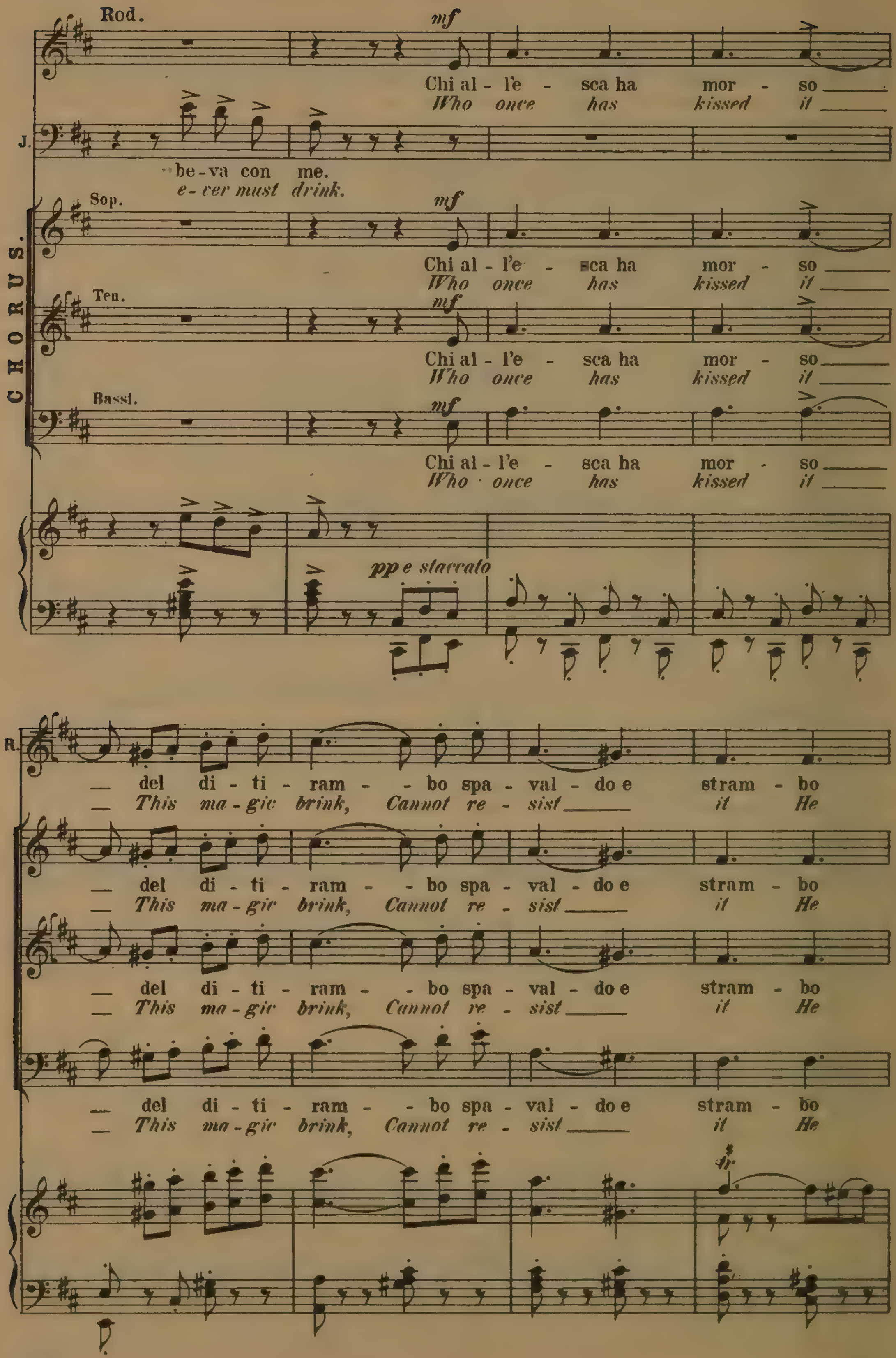

R.
J.
be- - -ve con te, be- - -ve con te,
e- - -ver must drink, e- - -ver must drink,
Be- -va
e- -ver
be- - -va, be - va, be- - -va, be- -
e-ver must drink, e - ver, e-ver must drink, e- -
be-ve con te, be-ve con te, be- -
e-ver must drink, e-ver must drink, e- -

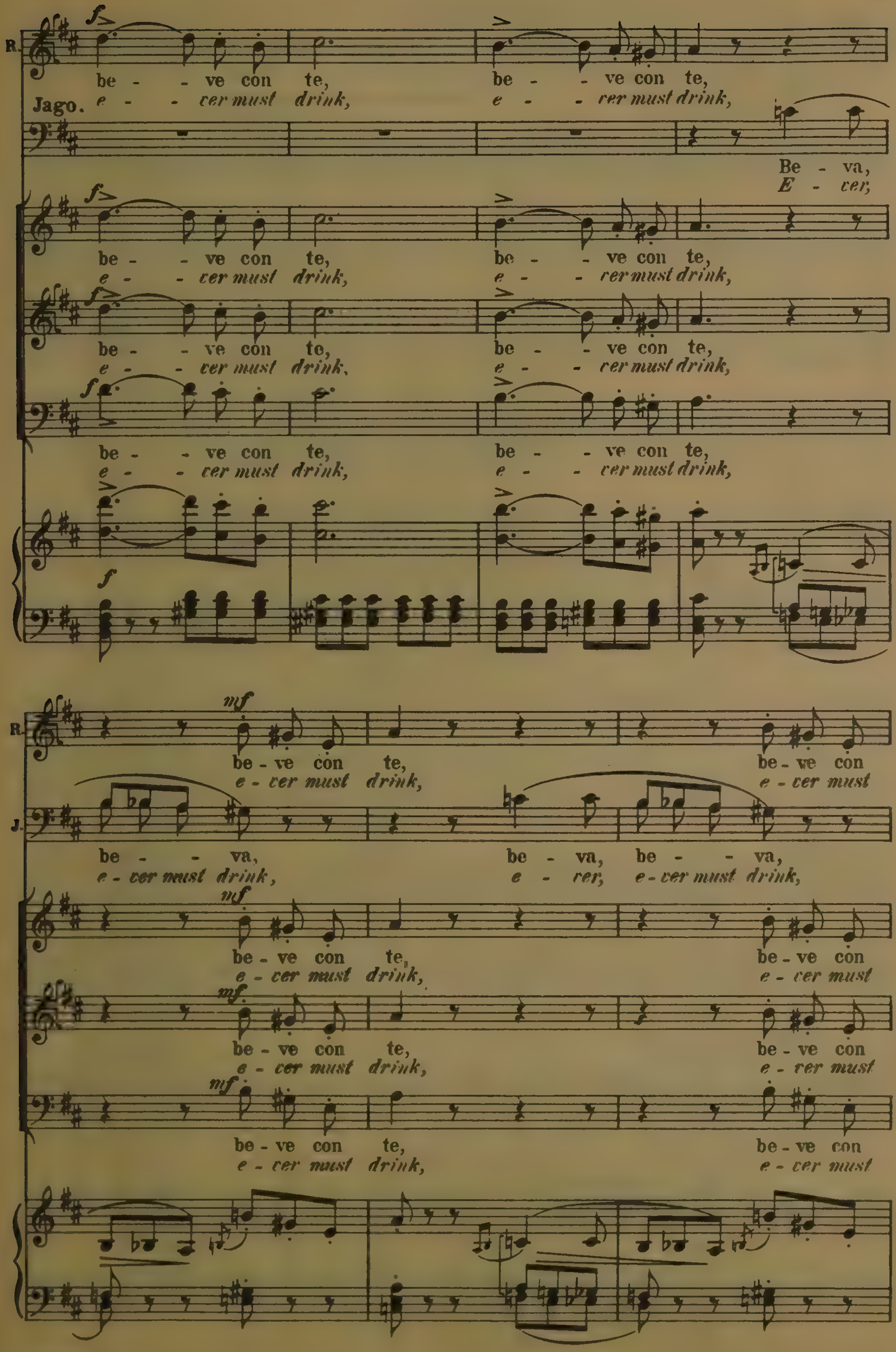

R.
J.
ff
ve, be
ver must drink, e
va.
be ve, be
e ver must drink, e
ppp
cresc.
secca
GG
ve, be ve, be ve con te.
ver, e ver, e ver must drink.
(a Roderigo indicando Cassio)
(softly to Roderigo, pointing to Cassio)
pp
(Un al tro
One o ther
8

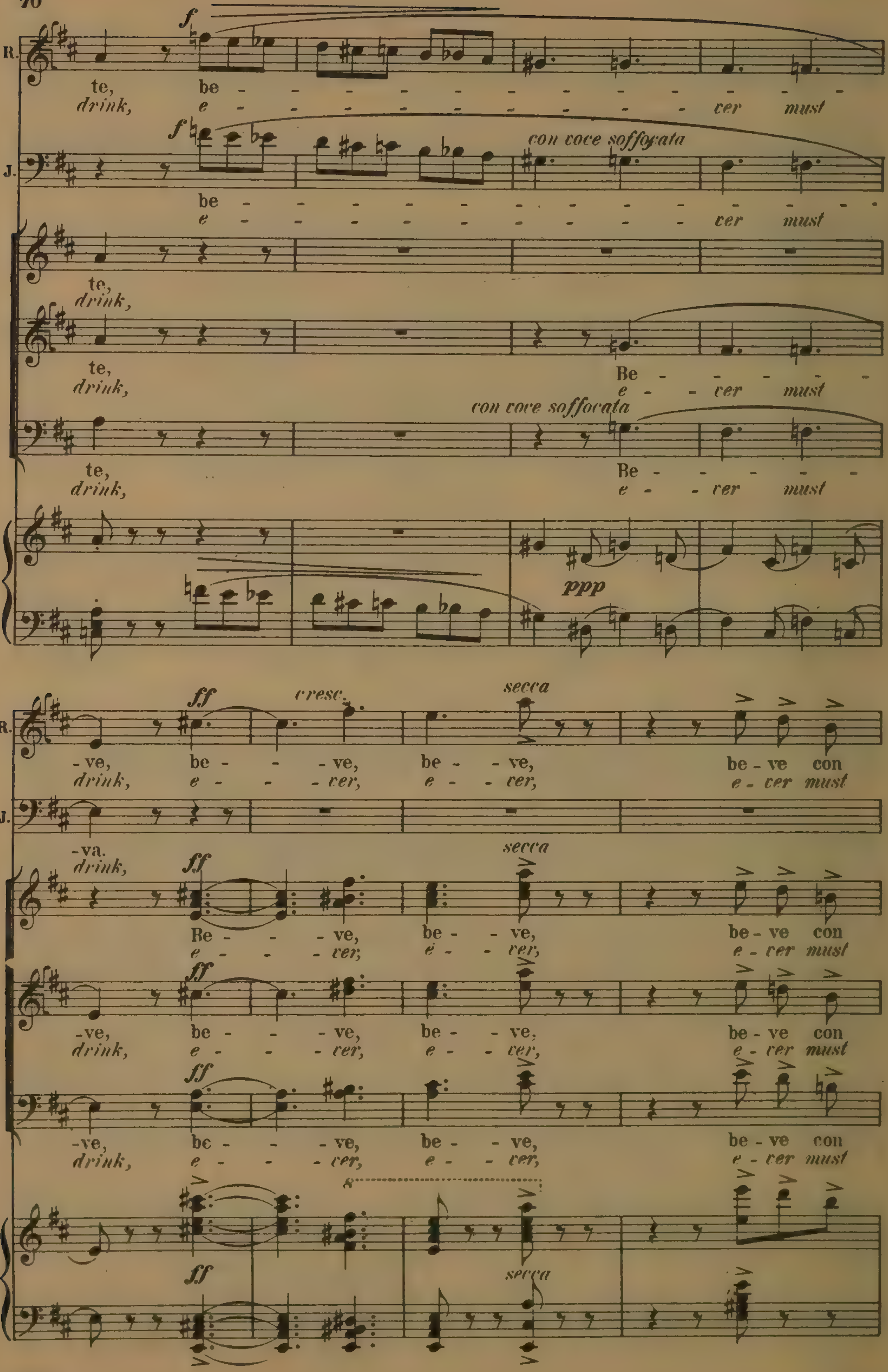

(a Jago)
(to Iago)
R.
J.
(Un al - tro sor - so e bril - lo egli è.)
One o-ther glass and he must sink.
sor - so e bril - lo egli è.)
glass and he must sink.
pp
ppp
mf
Jago.
(aloud)
Il mon - - do
The world ___ looks
pal - pi - - ta ___ quand'io son bril - lo!
all ___ a - - wry ___ When I'm im - - bi - ing;
ff
m.d.
Sfi - - - - do ___ l'i - - ro - - -
Drin - - - - king, ___ I ___ can ___

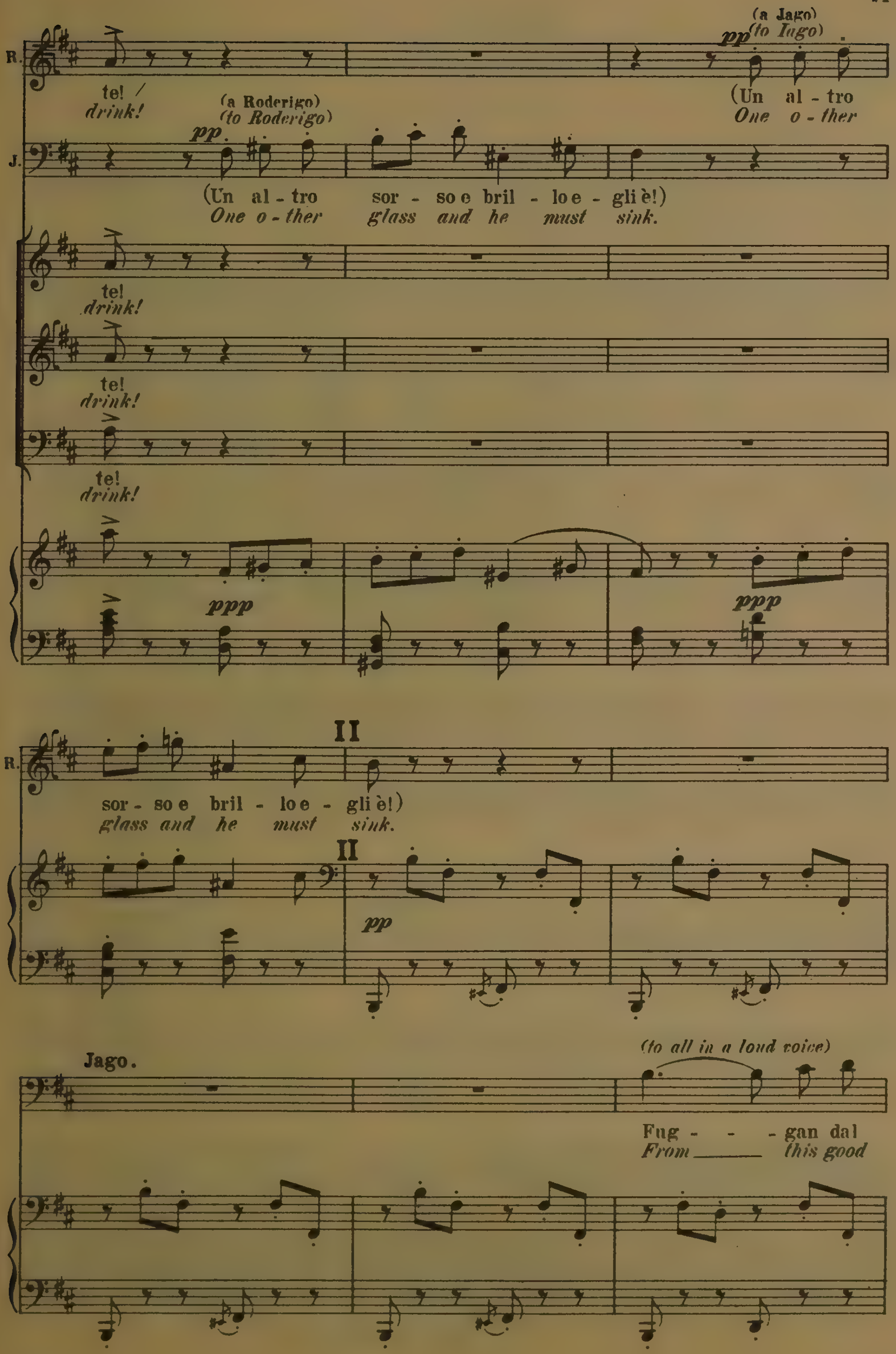

J.
- - - ni - co Nu - - me e il de - stin!...
de - fy Fate, and its gibes.
Cassio (bevendo ancora)
(drinking again)
Co - me un ar - mo - ni - co li - u - - to o - scil - - lo; la
Like an har - mo - - ni - ous lute I re - sound.
C.
gio - - ia scal - pi - ta sul mio cam - min!
Jago. Hap - py and glo - ri - ous the world a - round.
HH
Chi al-
Who
HH
pp
J.
f
-l'e - - sca ha mor - - so del di - ti - ram - bo spa-
once has kissed it This ma-gic brink, Cannot re-

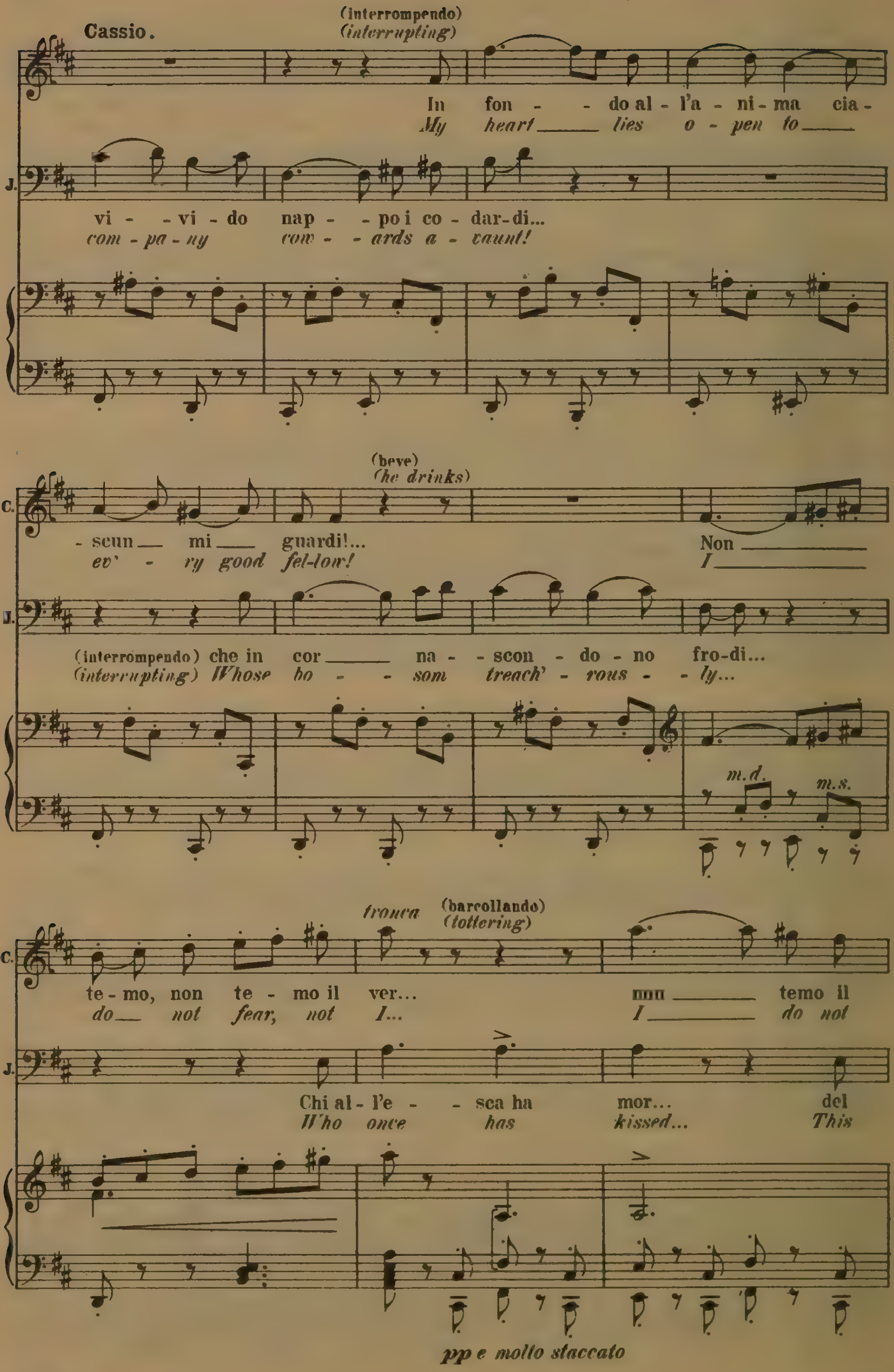

J.
-val-do e stram - bo be - va con me, be - - va con
sist___ it___ He e - ver must drink, e - - ver must
mf
me, be - va, be - - va, be - va,
drink, e - ver, e-ver must drink, e - ver,
be - - va, be - - - - - - - - - -
e-ver must drink, e - - - - - - - - - -
pp
- - - - va, be - - - va, be - - va,
ver must drink, e - - - ver, e - - ver,
ff
cresc.

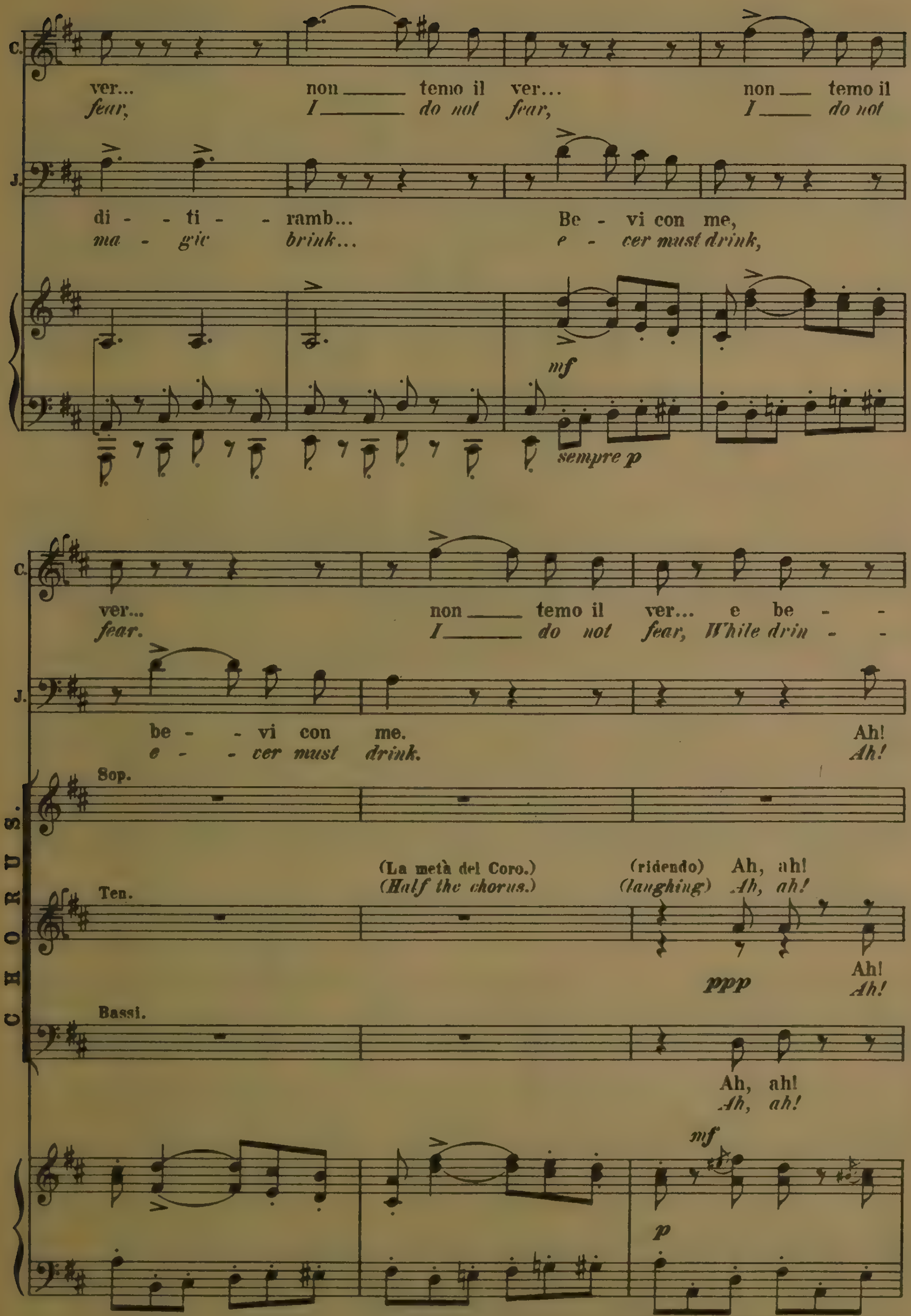

Rod.
J.
CHORUS.
Sop.
Ten.
Bassi.
R.
mf
Chi al - l'e - sca ha mor - so
Who once has kissed it
be-va con me.
e-ver must drink.
pp e staccato
del di - ti - ram - bo spa - val - do e stram - bo
This ma-gic brink, Cannot re - sist it He
tr

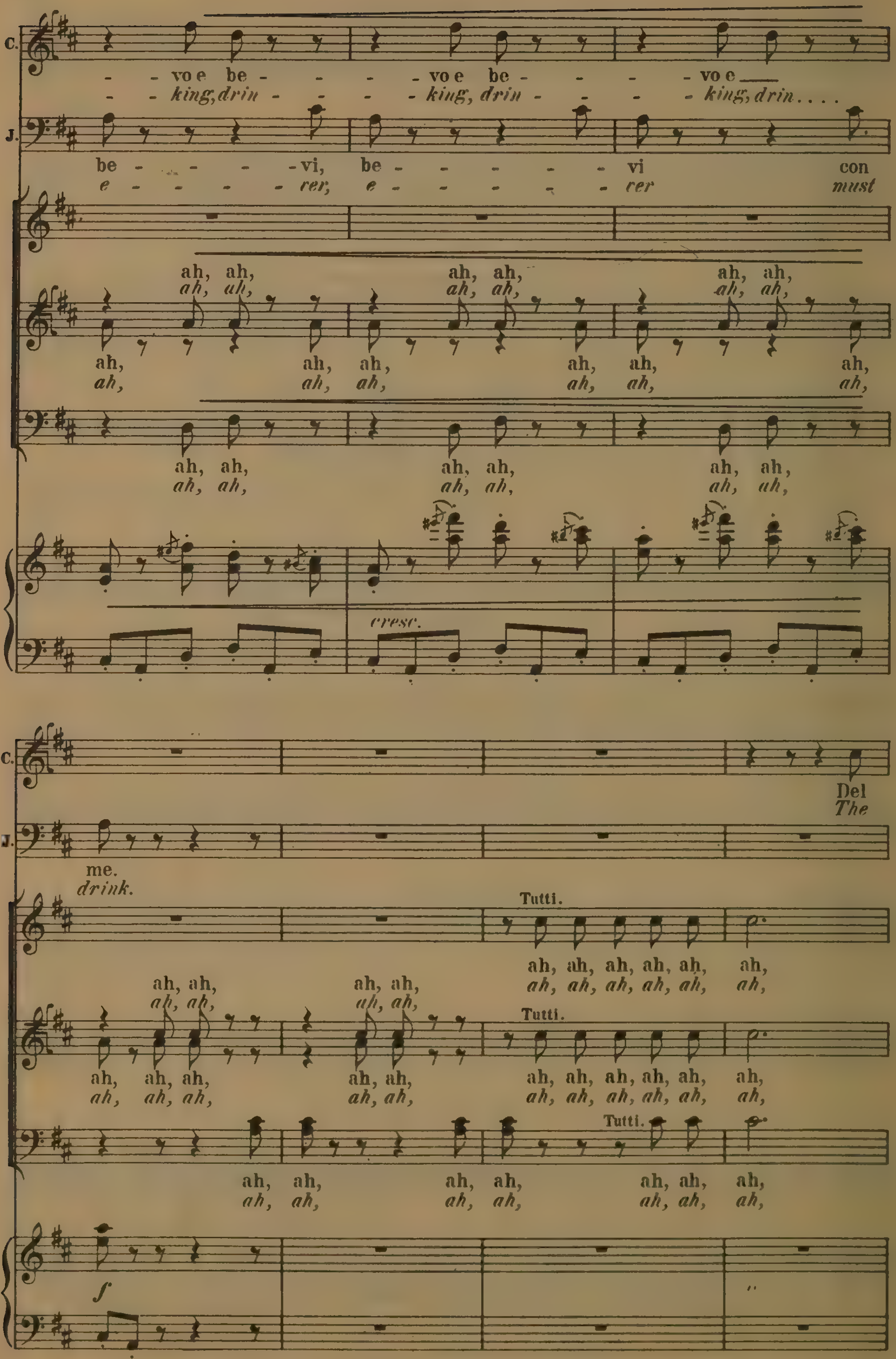

R.
be - - ve con te, be - - ve con te,
Jago. e - - ver must drink, e - - ver must drink,
Be - va,
E - ver,
be - - ve con te, be - - ve con te,
e - - ver must drink, e - - ver must drink,
be - - ve con te, be - - ve con te,
e - - ver must drink, e - - ver must drink,
be - - ve con te, be - - ve con te,
e - - ver must drink, e - - ver must drink,
R.
be - ve con te, be - ve con
e - ver must drink, e - ver must
J.
be - - va, be - va, be - - va,
e - ver must drink, e - ver, e - ver must drink,
be - ve con te, be - ve con
e - ver must drink, e - ver must
be - ve con te, be - ve con
e - ver must drink, e - ver must
be - ve con te, be - ve con
e - ver must drink, e - ver must

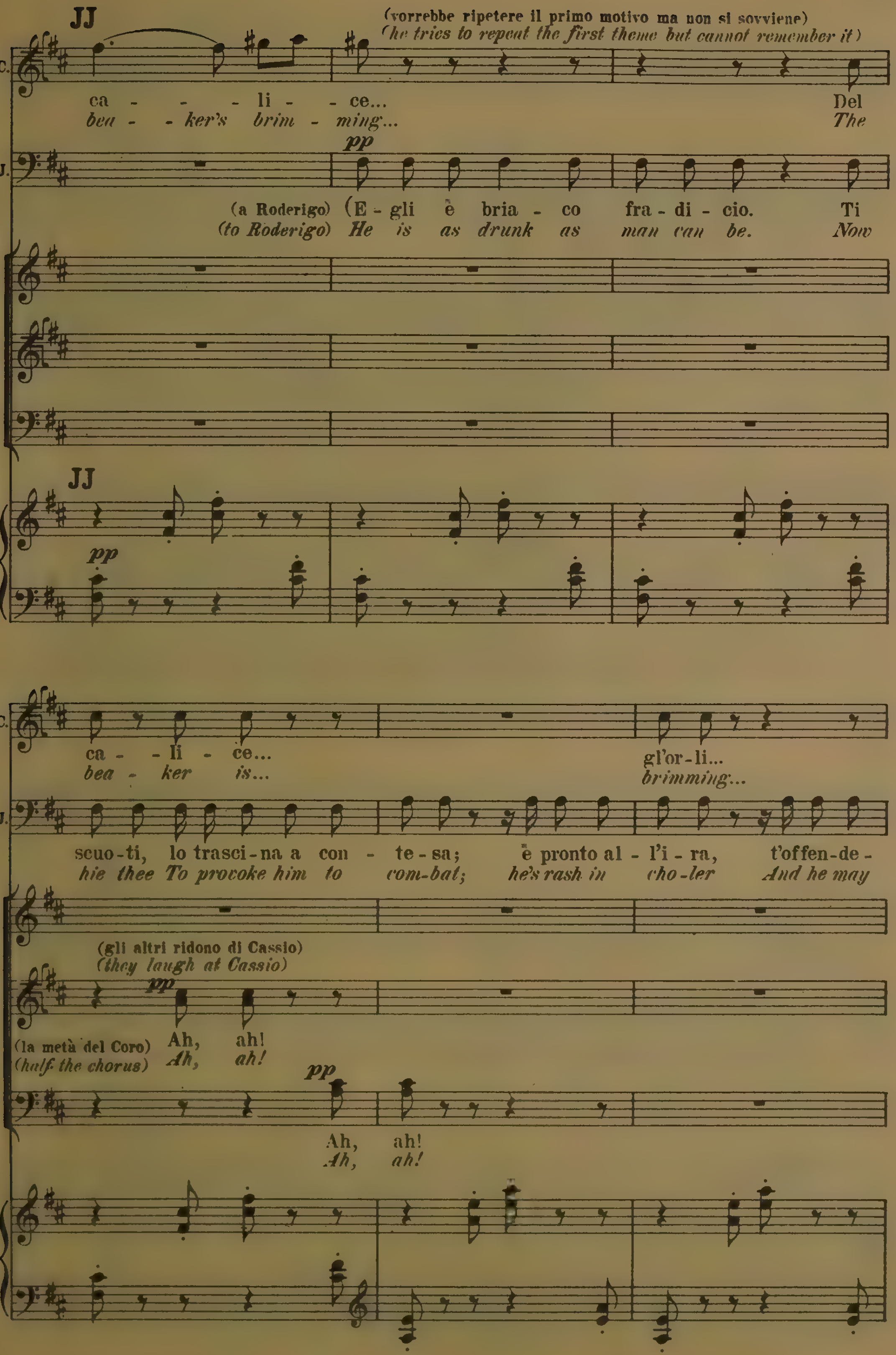

R.
J.
f
te, be - - - - - - - - - - - - - - - -
drink, e - - - - - - - - - - - cer must
con voce soffocata
be - - - - - - - - - - - - - - - -
e - - - - - - - - - - - cer must
te,
drink,
te,
drink,
Be - - - - -
e - - cer must
te,
drink,
Be - - - - - -
e - - rer must
ppp
ff
cresc.
secca
-ve, be - - - ve, be - - ve, be - ve con
drink, e - - - cer, e - - cer, e - cer must
-va.
drink,
Be - - - ve, be - - ve, be - ve con
e - - - cer, e - - rer, e - cer must
-ve, be - - - ve, be - - ve, be - ve con
drink, e - - - cer, e - - cer, e - rer must
-ve, be - - - ve, be - ve, be - ve con
drink, e - - - cer, e - - cer, e - cer must

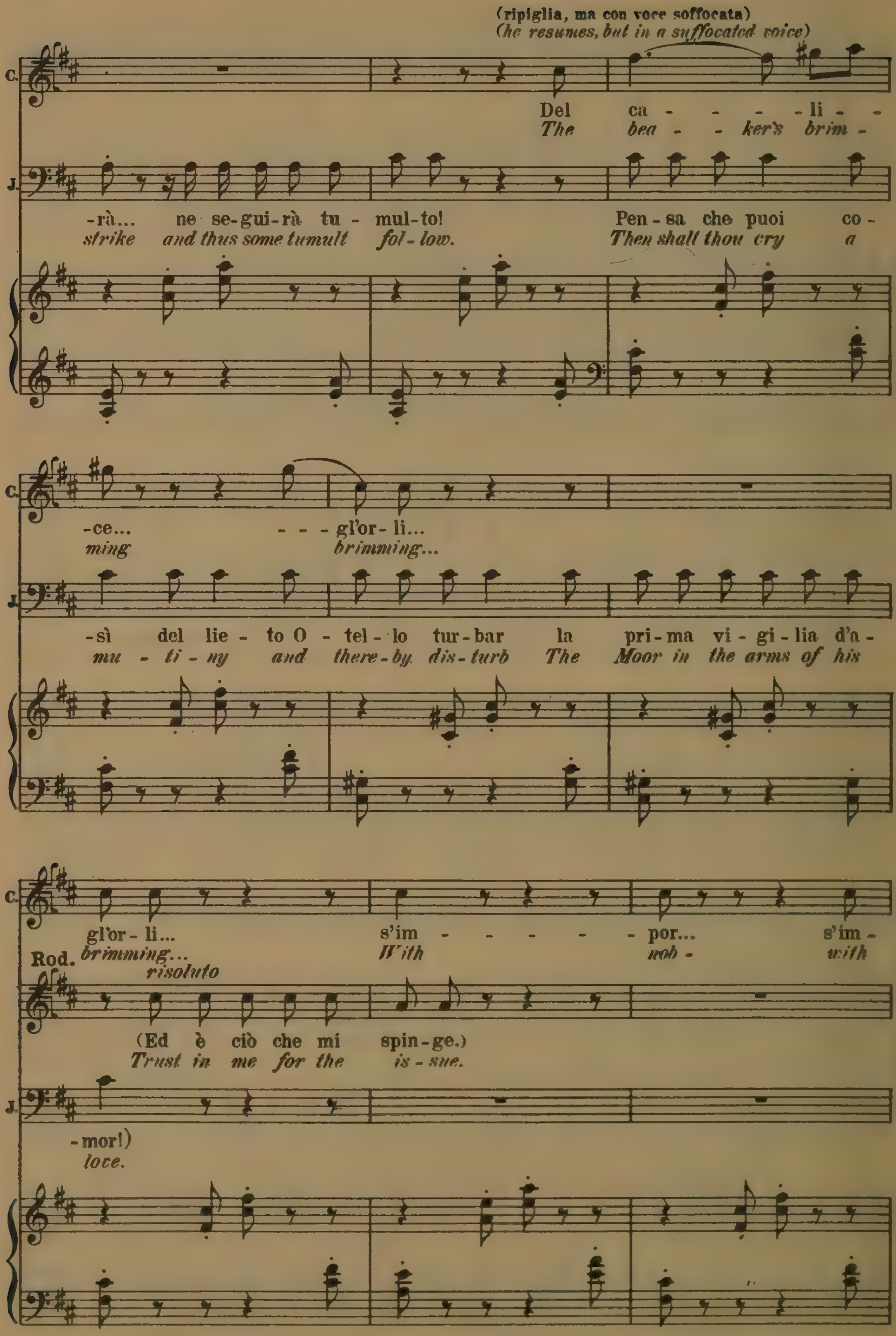

R.
te! /
drink!
(a Jago)
(to Iago)
pp
(Un al - tro
One o - ther
J.
(a Roderigo)
(to Roderigo)
pp
(Un al - tro sor - so e bril - lo e - gli è!)
One o - ther glass and he must sink.
te!
drink!
te!
drink!
te!
drink!
ppp
ppp
R.
sor - so e bril - lo e - gli è!)
glass and he must sink.
II
II
pp
Jago.
(to all in a loud voice)
Fug - - - gan dal
From ______ this good

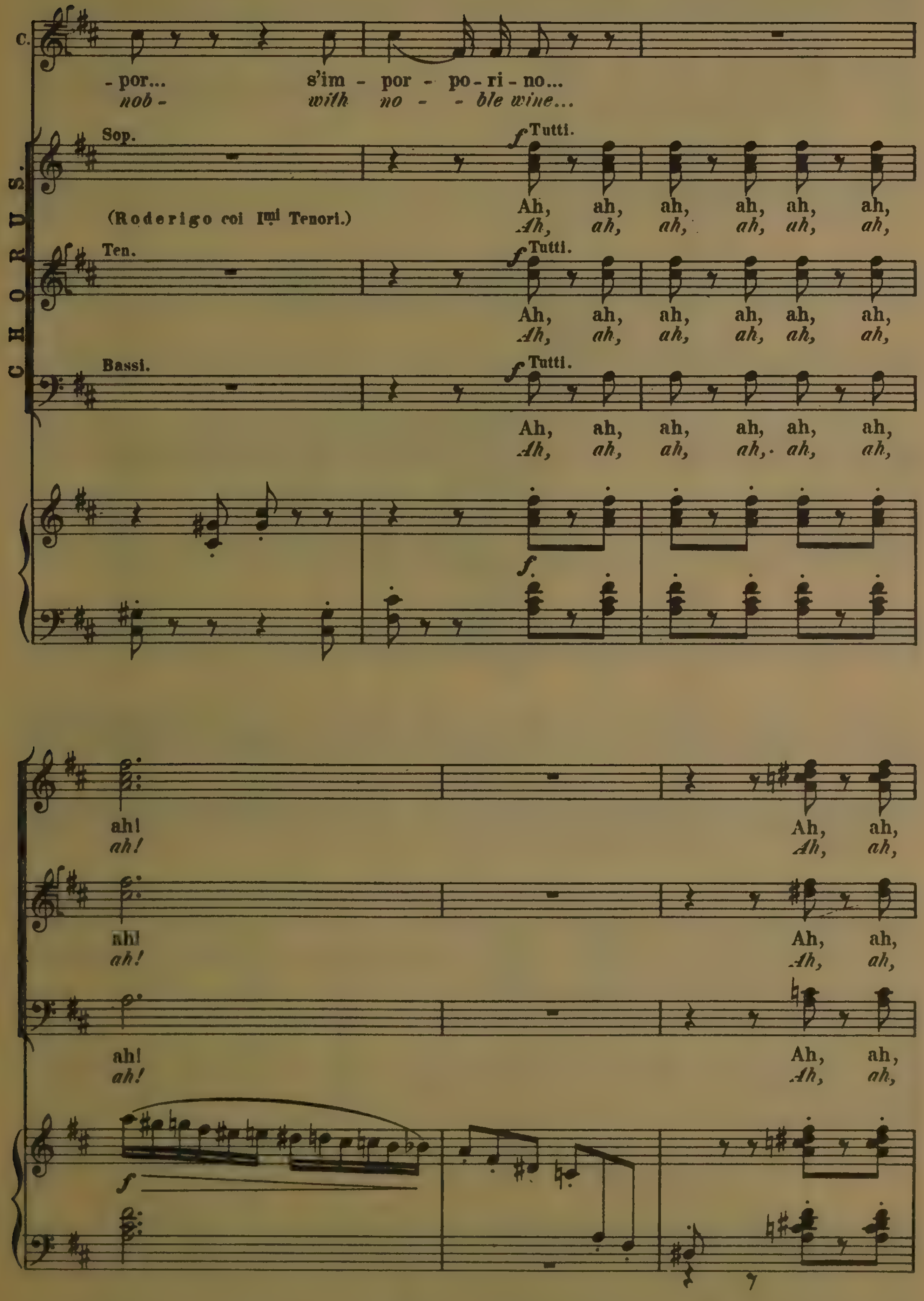

Cassio.
(interrompendo)
(interrupting)
In fon - - do al - l'a - ni - ma cia -
My heart lies o - pen to
J.
vi - - vi - do nap - - po i co - dar - di...
com - pa - ny cow - - ards a - vaunt!
(beve)
(he drinks)
C.
- scun mi guardi!...
ev' - ry good fel-low!
Non
I
J.
(interrompendo) che in cor na - - scon - do - no fro-di...
(interrupting) Whose bo - - som treach' - rous - - ly...
m.d.
m.s.
tronca
(barcollando)
(tottering)
C.
te - mo, non te - mo il ver... non temo il
do not fear, not I... I do not
J.
Chi al - l'e - - sca ha mor... del
Who once has kissed... This
pp e molto staccato

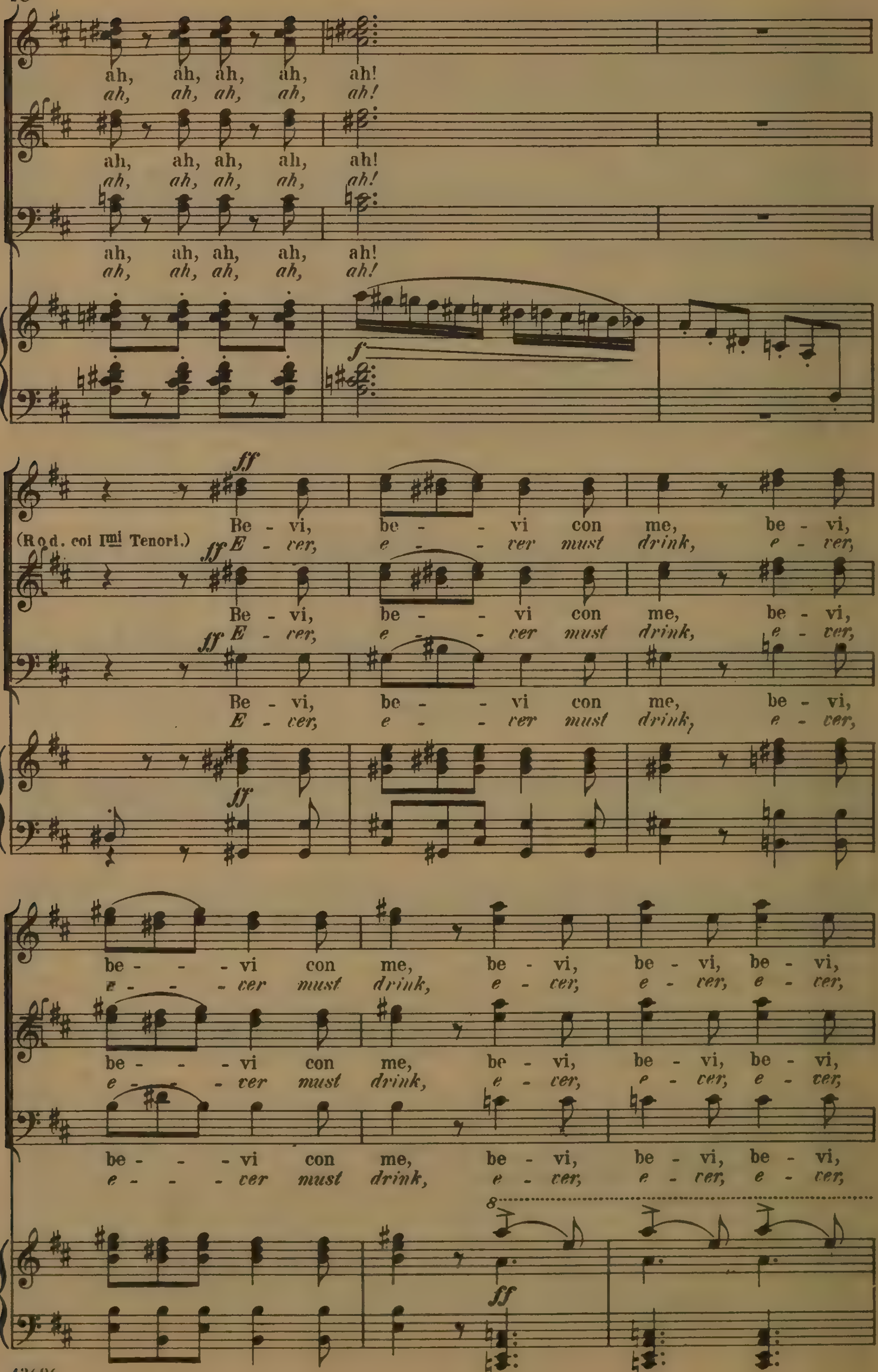

C.
ver... non temo il ver... non temo il
fear, I do not fear, I do not
J.
di - ti - ramb... Be - vi con me,
ma - gic brink... e - ver must drink,
mf
sempre p
C.
ver... non temo il ver... e be -
fear. I do not fear, While drin -
J.
be - vi con me. Ah!
e - ver must drink. Ah!
CHORUS.
Sop.
(La metà del Coro.)
(Half the chorus.)
(ridendo) Ah, ah!
(laughing) Ah, ah!
Ten.
ppp
Ah!
Ah!
Bassi.
Ah, ah!
Ah, ah!
mf
p

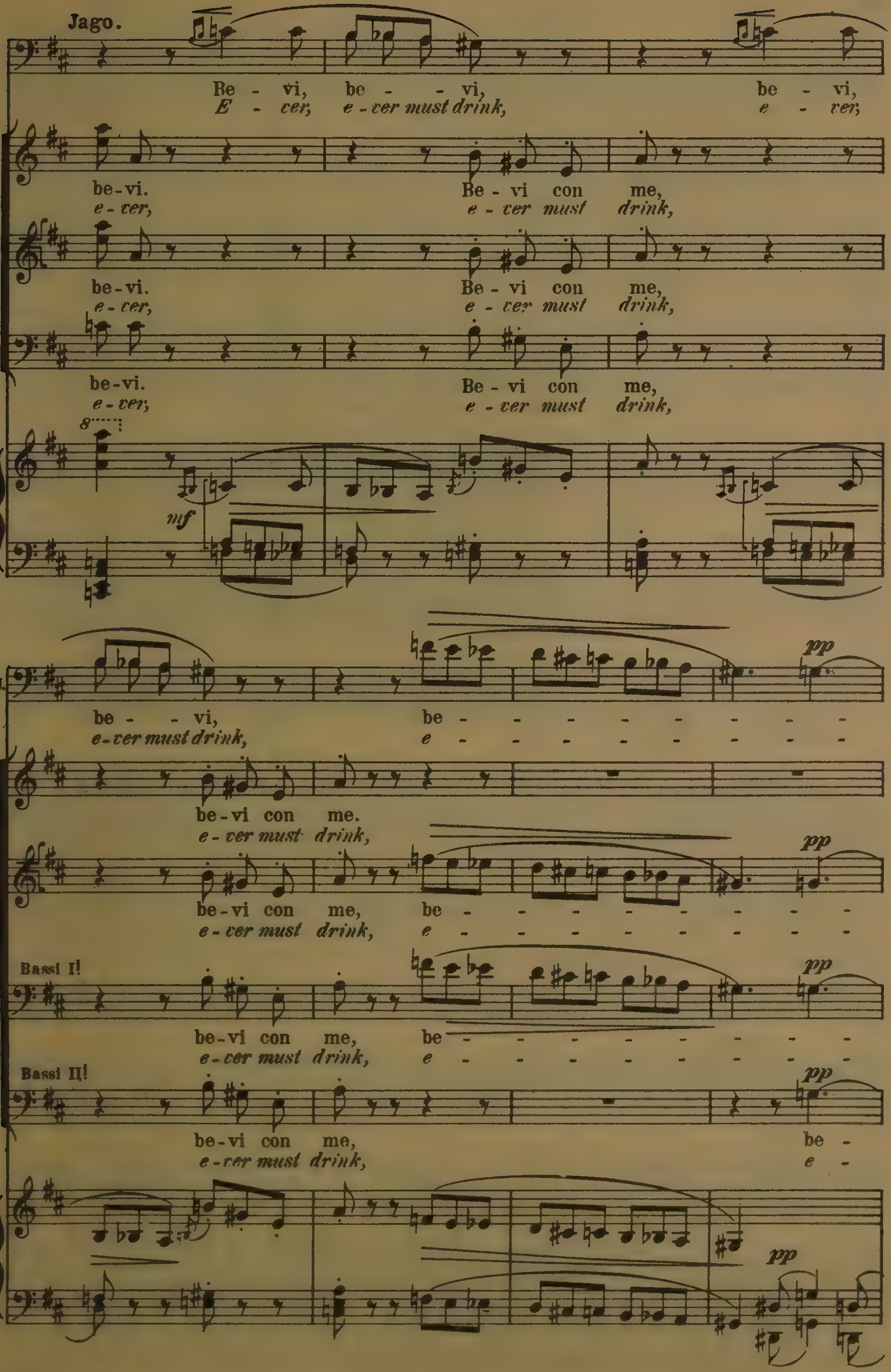

C.
- vo e be - - - - vo e be - - - - vo e
- king, drin - - - - king, drin - - - - king, drin....
J.
be - - - - vi, be - - - - - vi con
e - - - - rer, e - - - - - rer must
ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah,
cresc.
C.
Del
The
J.
me.
drink.
Tutti.
ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah,
ah, ah, ah, ah,
Tutti.
ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah, ah, ah, ah, ah,
Tutti.
ah, ah, ah, ah, ah, ah, ah,
ah, ah, ah, ah, ah, ah, ah,
f

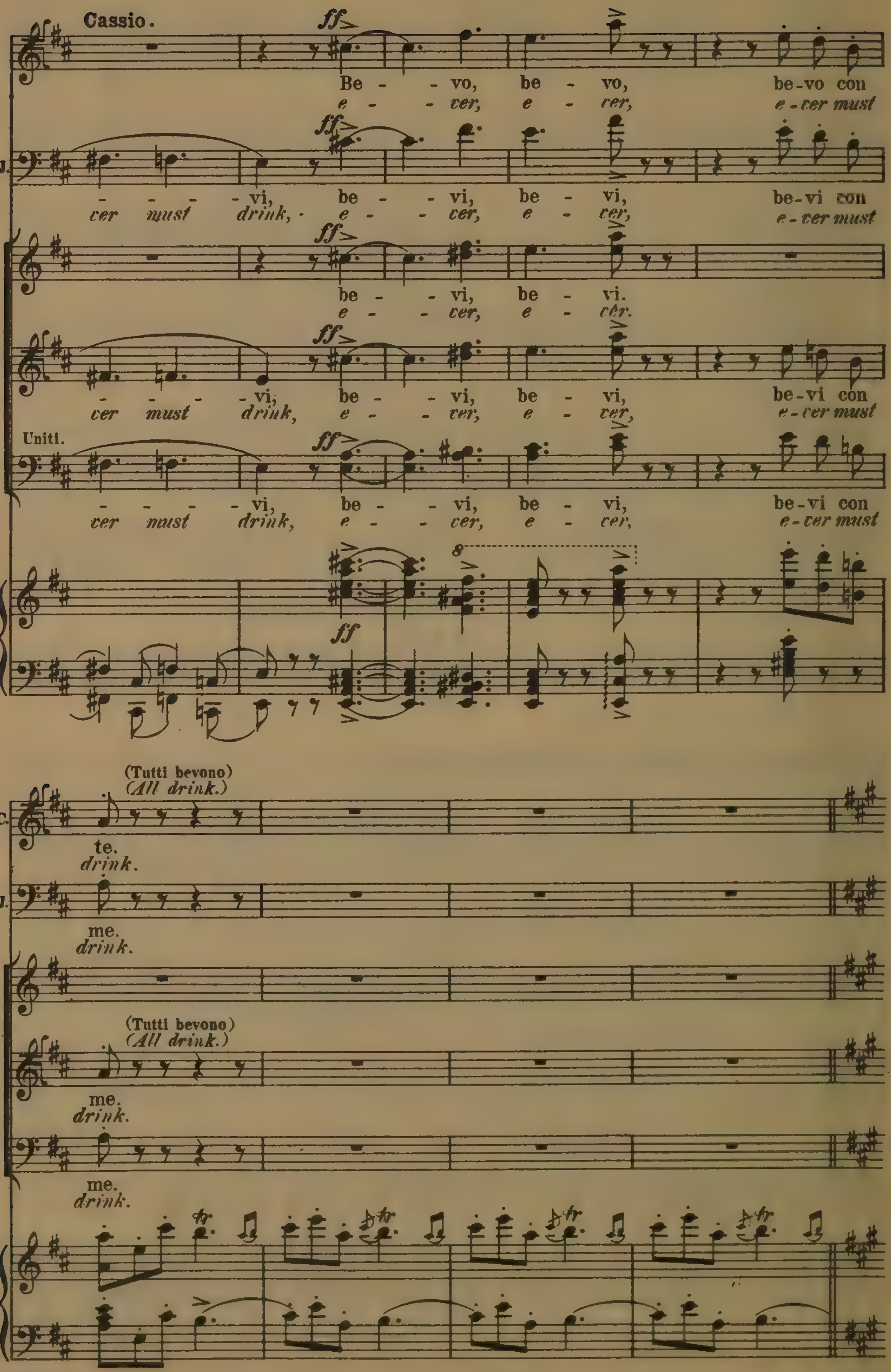

JJ
(vorrebbe ripetere il primo motivo ma non si sovviene)
(he tries to repeat the first theme but cannot remember it)
C.
ca - - li - ce... Del
bea - - ker's brim - ming... The
J.
pp
(a Roderigo) (E - gli è bria - co fra - di - cio. Ti
(to Roderigo) He is as drunk as man can be. Now
JJ
pp
C.
ca - - li - ce... gl'or - li...
bea - ker is... brimming...
J.
scuo - ti, lo trasci - na a con - te - sa; è pronto al - l'i - ra, t'offen - de -
hie thee To provoke him to com - bat; he's rash in cho - ler And he may
(gli altri ridono di Cassio)
(they laugh at Cassio)
pp
(la metà del Coro) Ah, ah!
(half the chorus) Ah, ah!
pp
Ah, ah!
Ah, ah!

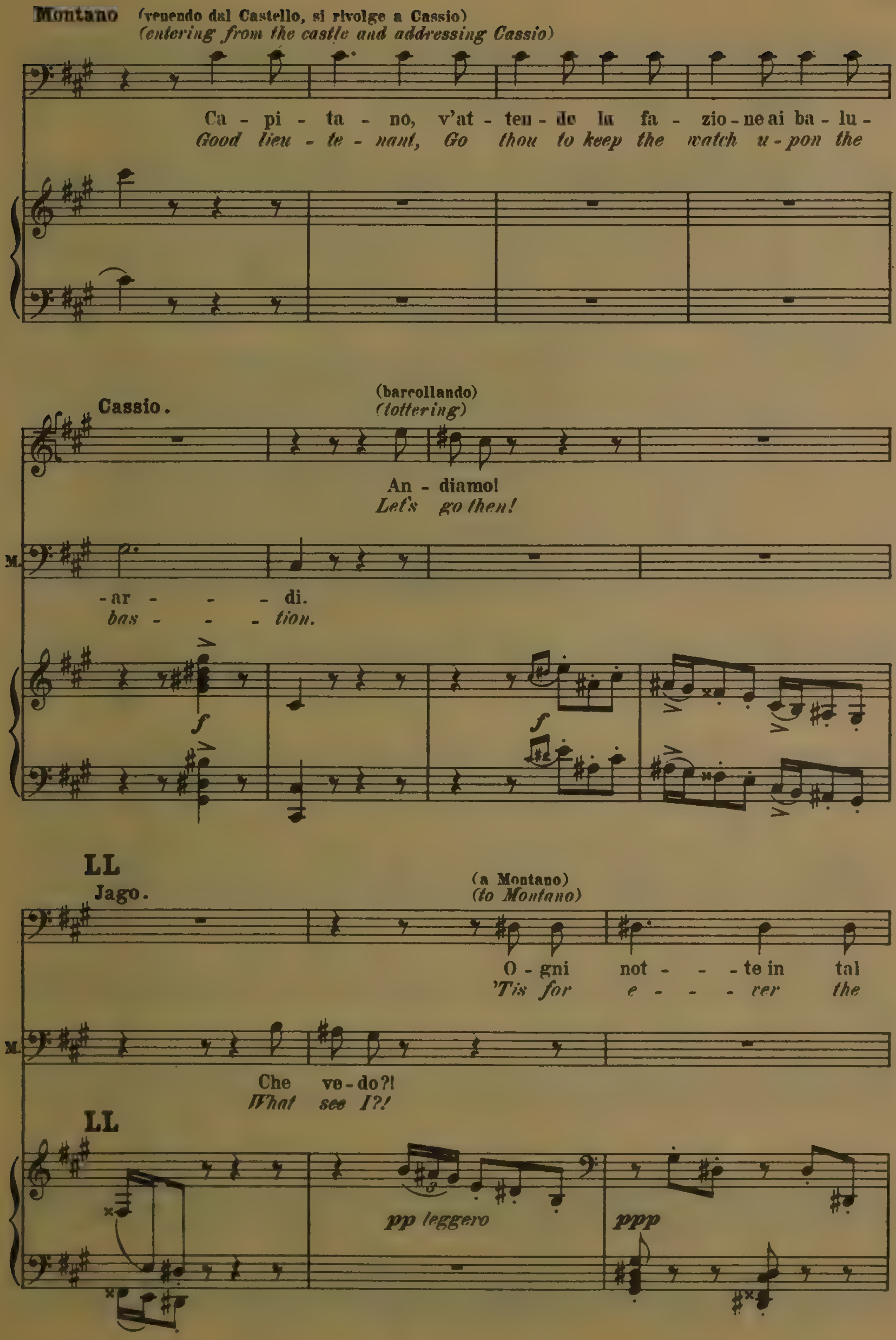

(ripiglia, ma con voce soffocata)
(he resumes, but in a suffocated voice)
C.
Del ca - - - - li - -
The bea - - ker's brim -
J.
-rà... ne se-gui-rà tu - mul-to! Pen - sa che puoi co -
strike and thus some tumult fol - low. Then shall thou cry a
C.
-ce... - - - gl'or - li...
ming brimming...
J.
-sì del lie - to O - tel - lo tur-bar la pri - ma vi - gi - lia d'a -
mu - ti - ny and there-by dis-turb The Moor in the arms of his
C.
gl'or - li... s'im - - - - - por... s'im -
Rod. brimming... With mob - with
risoluto
(Ed è ciò che mi spin-ge.)
Trust in me for the is - sue.
J.
-mor!)
love.

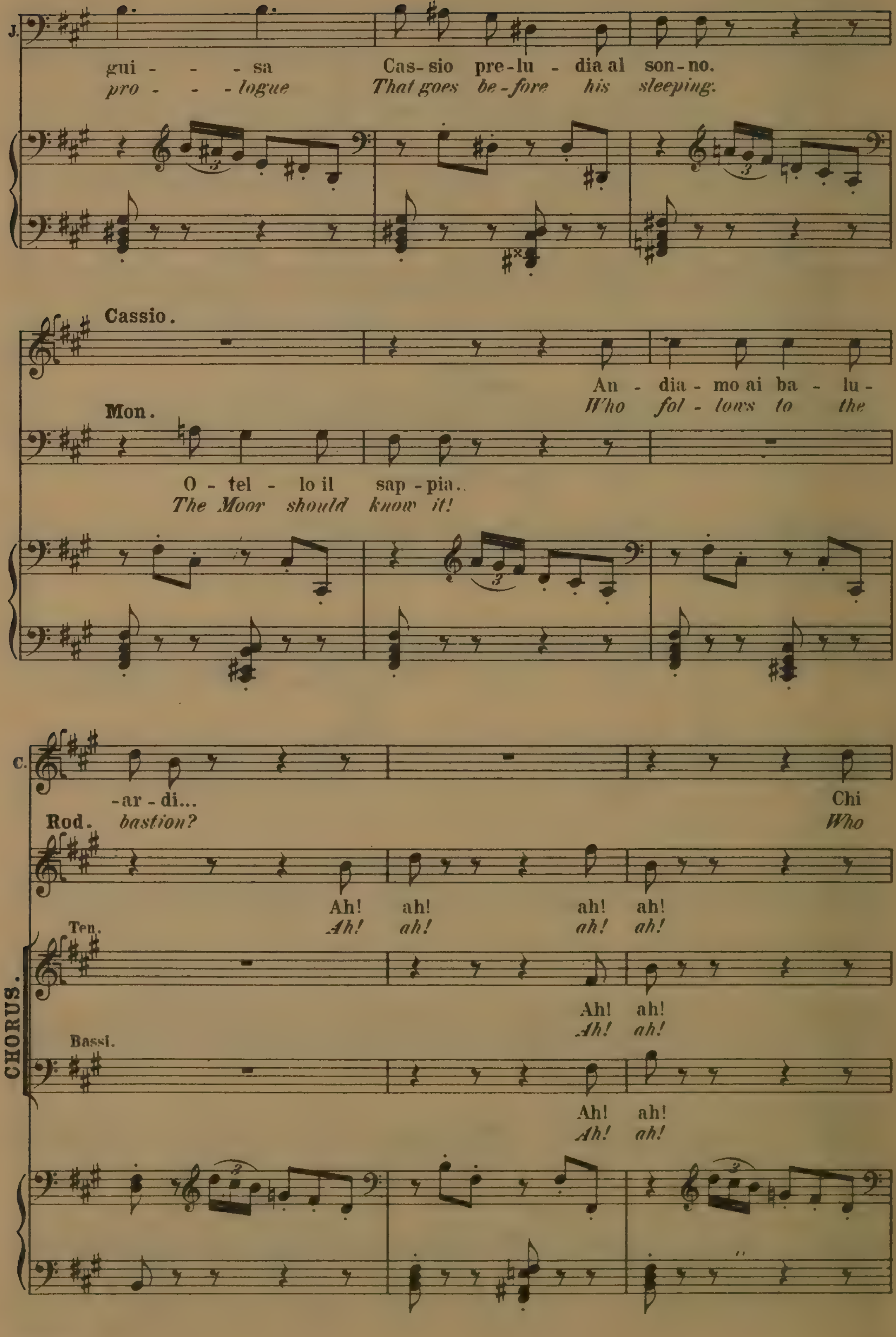

C.
- por... s'im - por - po - ri - no...
nob - with no - - ble wine...
CHORUS.
Sop.
Tutti.
Ah, ah, ah, ah, ah, ah,
Ah, ah, ah, ah, ah, ah,
(Roderigo coi Imi Tenori.)
Ten.
Tutti.
Ah, ah, ah, ah, ah, ah,
Ah, ah, ah, ah, ah, ah,
Bassi.
Tutti.
Ah, ah, ah, ah, ah, ah,
Ah, ah, ah, ah, ah, ah,
ah! Ah, ah,
ah! Ah, ah,
ah! Ah, ah,
ah! Ah, ah,
ah! Ah, ah,
ah! Ah, ah,

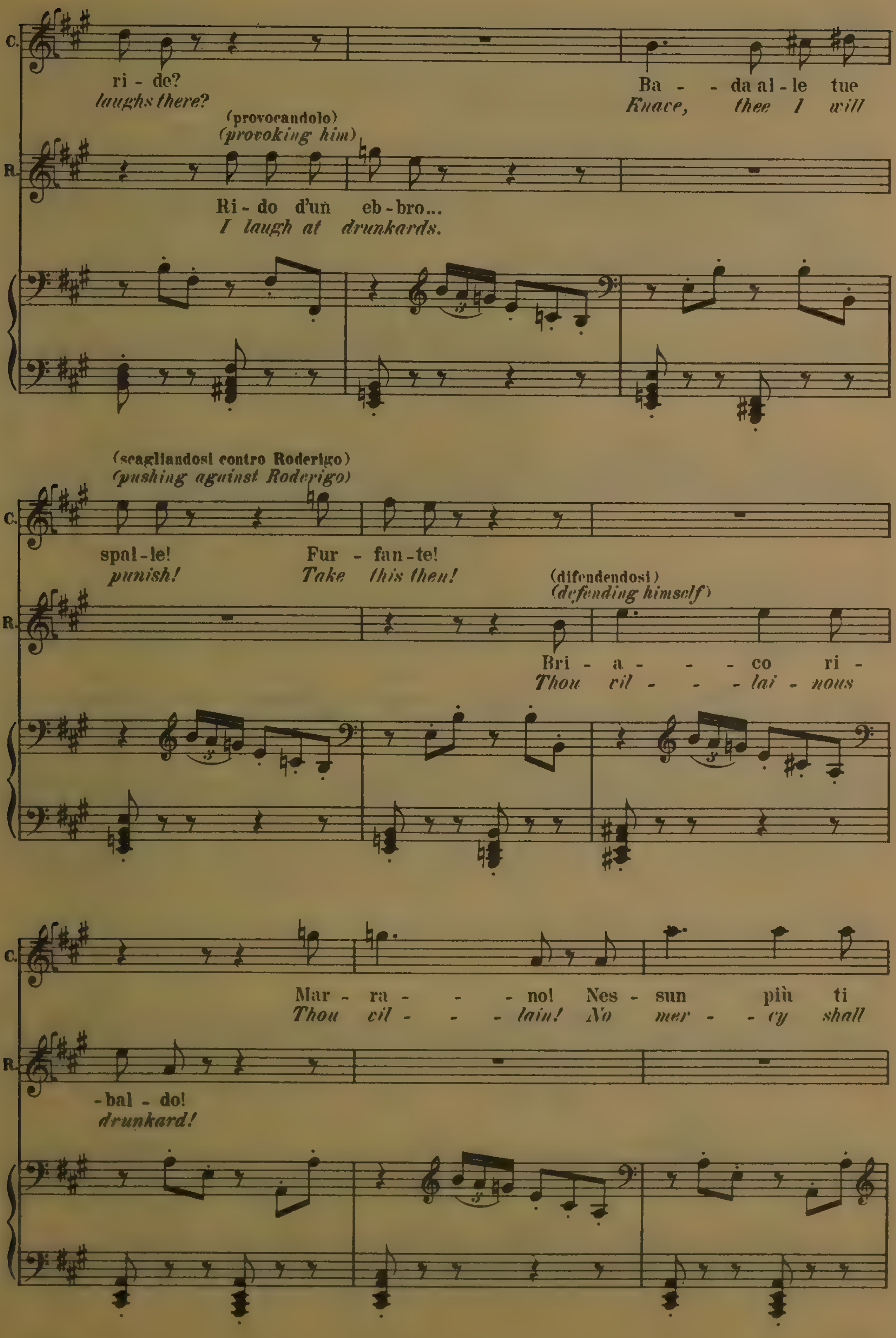

ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah!
ah, ah, ah, ah, ah!
f
ff
Be - vi, be - - vi con me, be - vi,
(Rod. coi Imi Tenori.)
ff
E - ver, e - - ver must drink, e - ver,
Be - vi, be - - vi con me, be - vi,
ff
E - ver, e - - ver must drink, e - ver,
Be - vi, be - - vi con me, be - vi,
E - ver, e - - ver must drink, e - ver,
ff
be - - - vi con me, be - vi, be - vi, be - vi,
e - - - ver must drink, e - ver, e - ver, e - ver,
be - - - vi con me, be - vi, be - vi, be - vi,
e - - - ver must drink, e - ver, e - ver, e - ver,
be - - - vi con me, be - vi, be - vi, be - vi,
e - - - ver must drink, e - ver, e - ver, e - ver,
8
ff

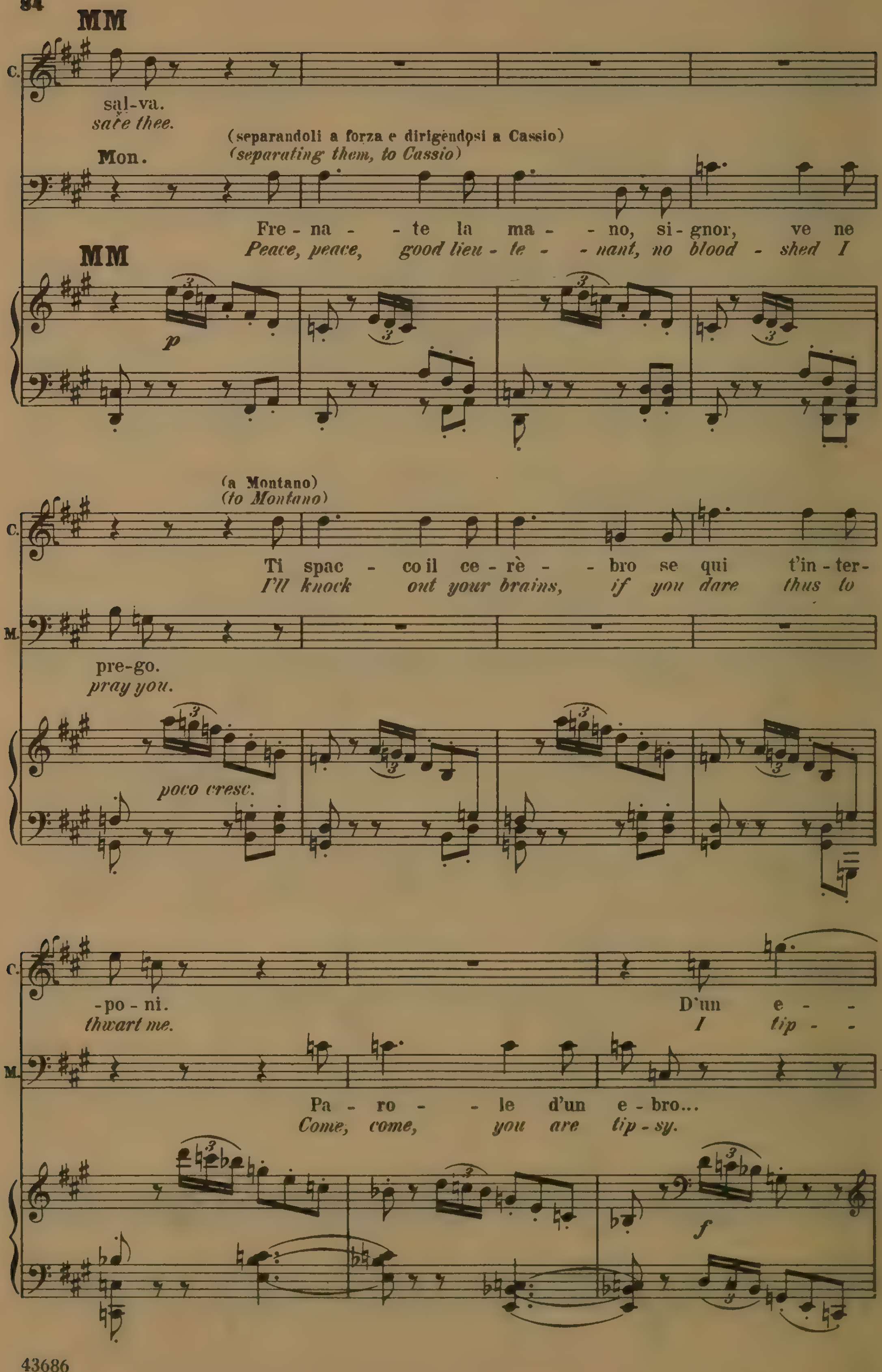

Jago.
Be - vi, be - - vi, be - vi,
E - ver, e - ver must drink, e - ver;
be - vi. Be - vi con me,
e - ver, e - ver must drink,
be - vi. Be - vi con me,
e - ver, e - ver must drink,
be - vi. Be - vi con me,
e - ver; e - ver must drink,
mf
be - - vi, be - - - - - - - - -
e - ver must drink, e - - - - - - - - -
pp
be - vi con me.
e - ver must drink,
be - vi con me, be - - - - - - - - -
e - ver must drink, e - - - - - - - - -
pp
Bassi I!
be - vi con me, be - - - - - - - - -
e - ver must drink, e - - - - - - - - -
pp
Bassi II!
be - vi con me, be -
e - ver must drink, e -
pp
pp

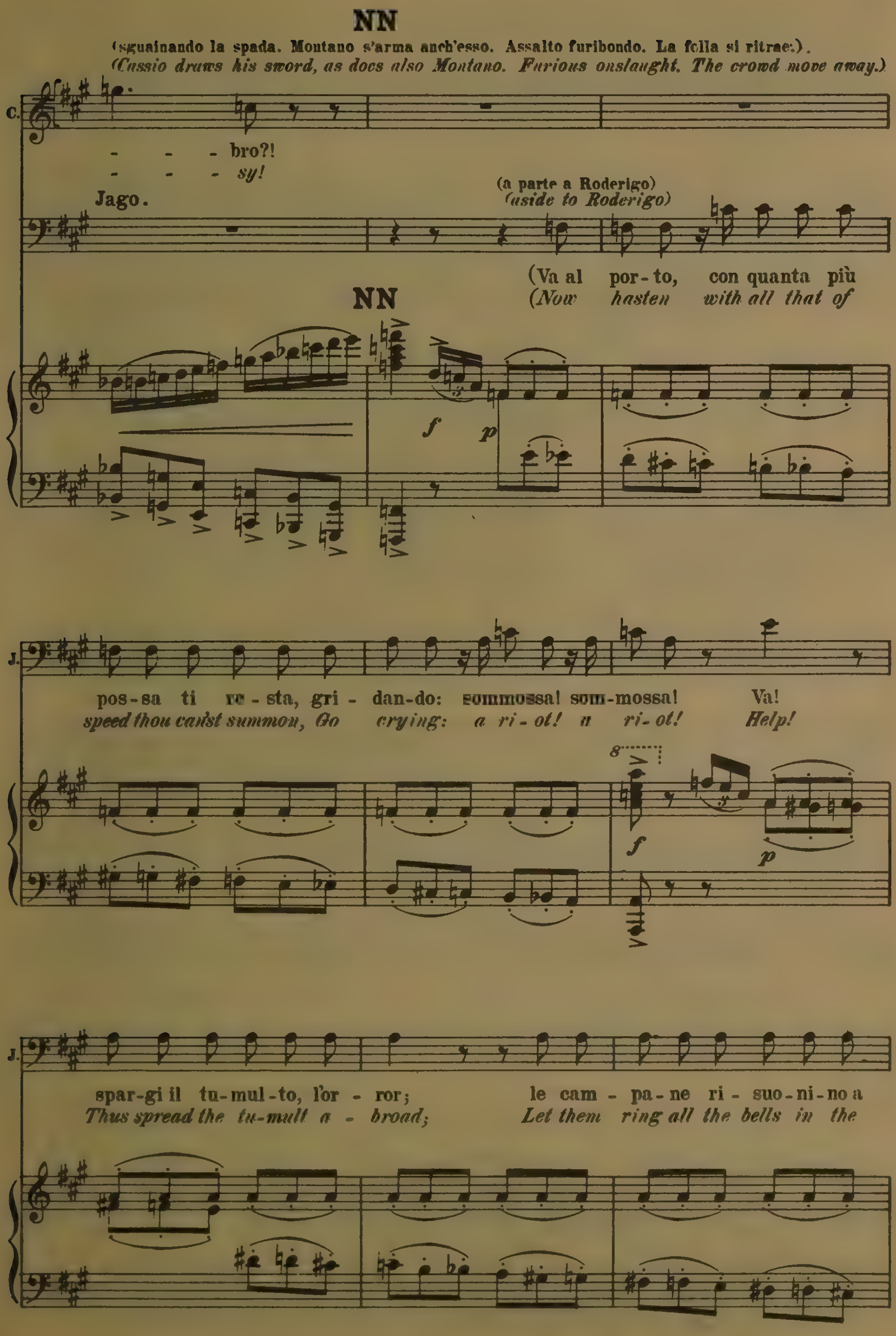

Cassio.
Be - - vo, be - vo, be-vo con
e - - ver, e - ver, e-ver must
J.
- - - - vi, be - - vi, be - vi, be-vi con
ver must drink, e - - ver, e - ver, e-ver must
be - - vi, be - vi.
e - - ver, e - ver.
- - - - vi, be - - vi, be - vi, be-vi con
ver must drink, e - - ver, e - ver, e-ver must
Uniti.
- - - - vi, be - - vi, be - vi, be-vi con
ver must drink, e - - ver, e - ver, e-ver must
(Tutti bevono)
(All drink.)
C.
te.
drink.
J.
me.
drink.
(Tutti bevono)
(All drink.)
me.
drink.
me.
drink.


Montano (venendo dal Castello, si rivolge a Cassio)
(entering from the castle and addressing Cassio)
Ca - pi - ta - no, v'at - ten - de la fa - zio - ne ai ba - lu -
Good lieu - te - nant, Go thou to keep the watch u - pon the
Cassio.
(barcollando)
(tottering)
An - diamo!
Let's go then!
M.
- ar - - - di.
bas - - - tion.
f
f
LL
Jago.
(a Montano)
(to Montano)
O - gni not - - - te in tal
'Tis for e - - - ver the
M.
Che ve - do?!
What see I?!
LL
pp leggero
ppp

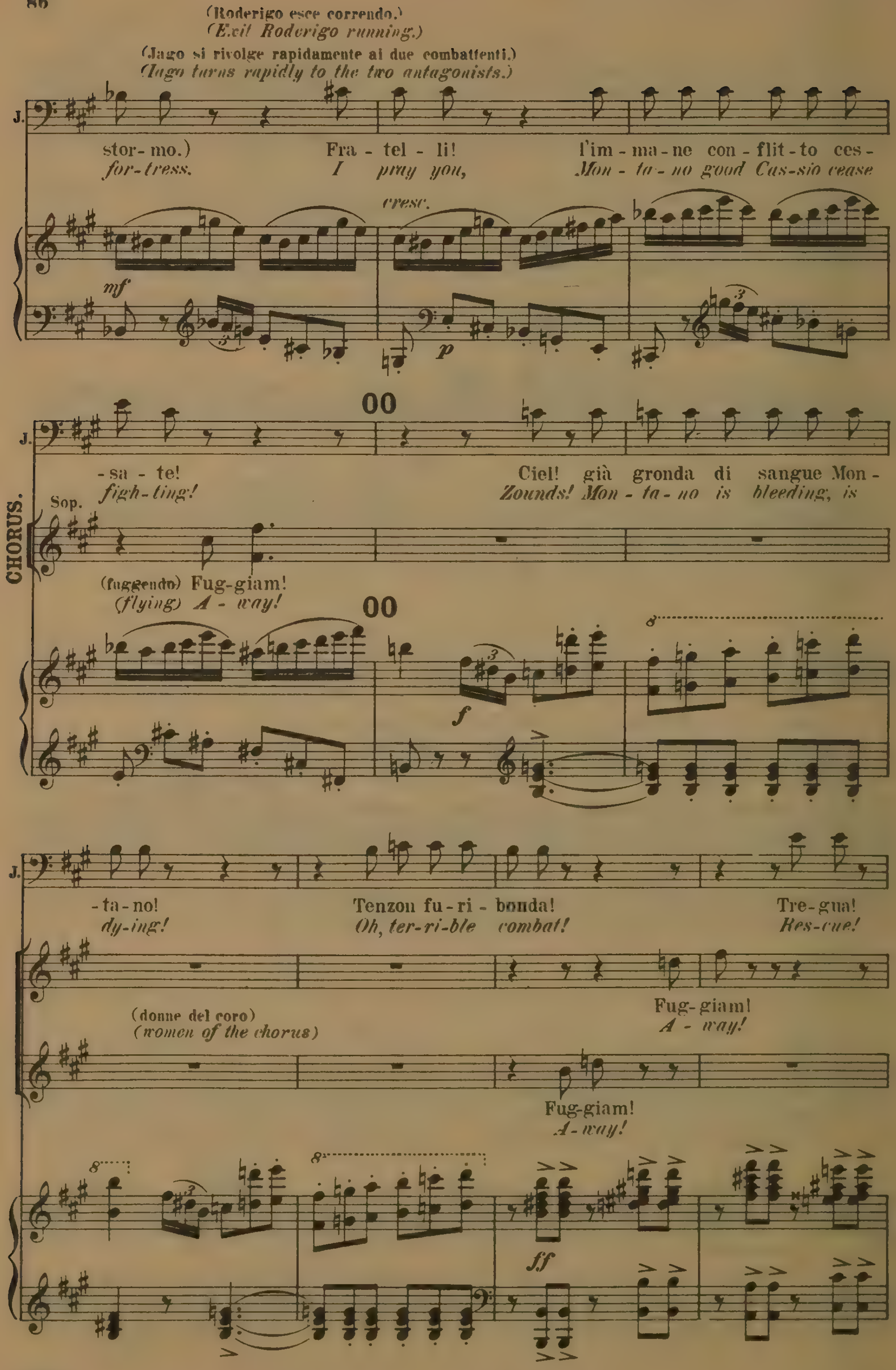

J.
gui - - - - sa Cas- sio pre - lu - dia al son - no.
pro - - - logue That goes be - fore his sleeping.
Cassio.
An - dia - mo ai ba - lu -
Who fol - lows to the
Mon.
O - tel - lo il sap - pia..
The Moor should know it!
C.
- ar - di...
bastion?
Chi
Who
Rod.
Ah! ah! ah! ah!
Ah! ah! ah! ah!
Ten.
CHORUS.
Ah! ah!
Ah! ah!
Bassi.
Ah! ah!
Ah! ah!

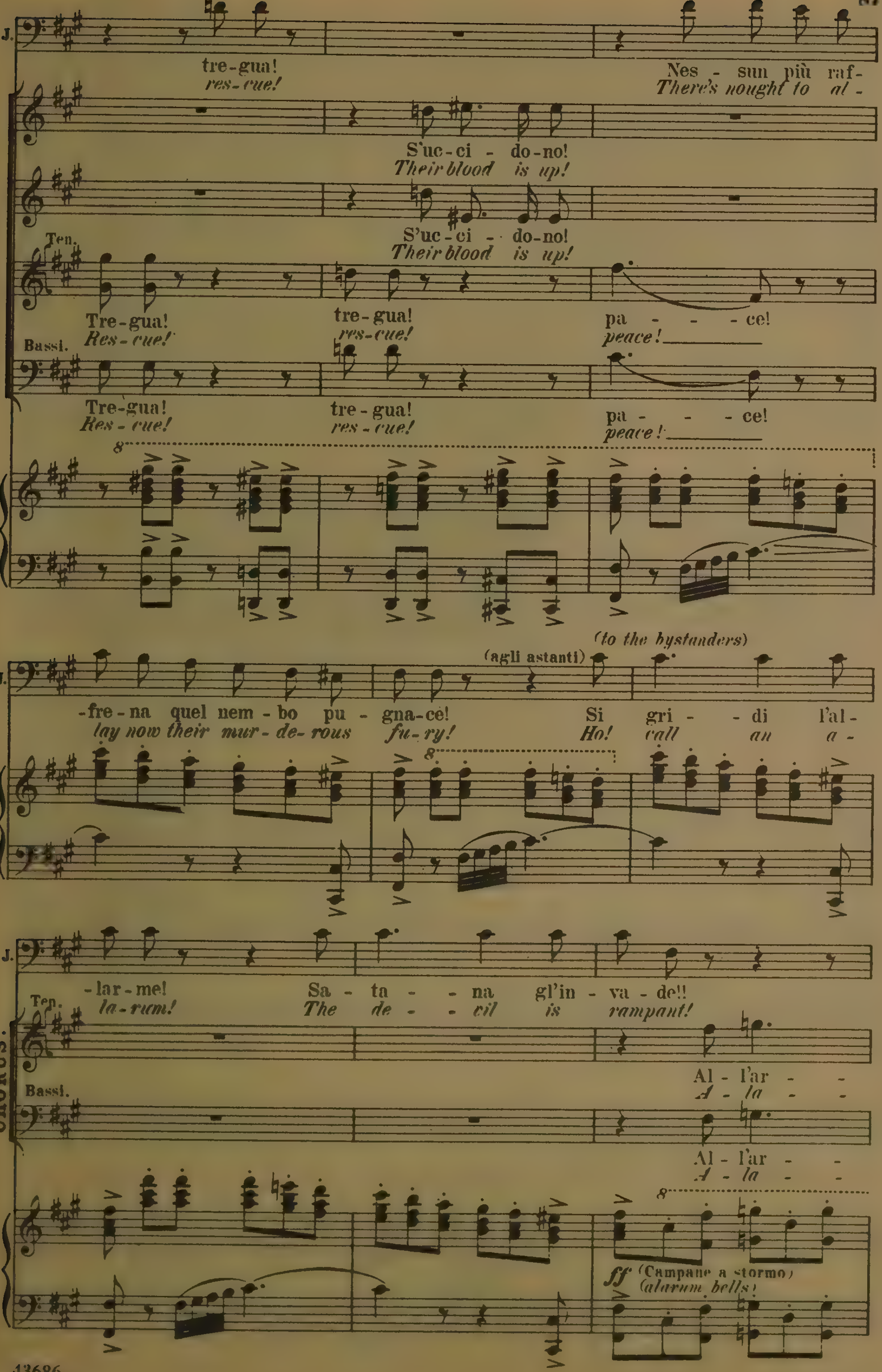

C.
ri - de?
laughs there?
Ba - - da al - le tue
Knave, thee I will
(provocandolo)
(provoking him)
R.
Ri - do d'un eb - bro...
I laugh at drunkards.
(scagliandosi contro Roderigo)
(pushing against Roderigo)
C.
spal - le! Fur - fan - te!
punish! Take this then!
(difendendosi)
(defending himself)
R.
Bri - a - - - co ri -
Thou vil - - - lai - nous
C.
Mar - ra - - - no! Nes - sun più ti
Thou vil - - - lain! No mer - - cy shall
R.
- bal - do!
drunkard!

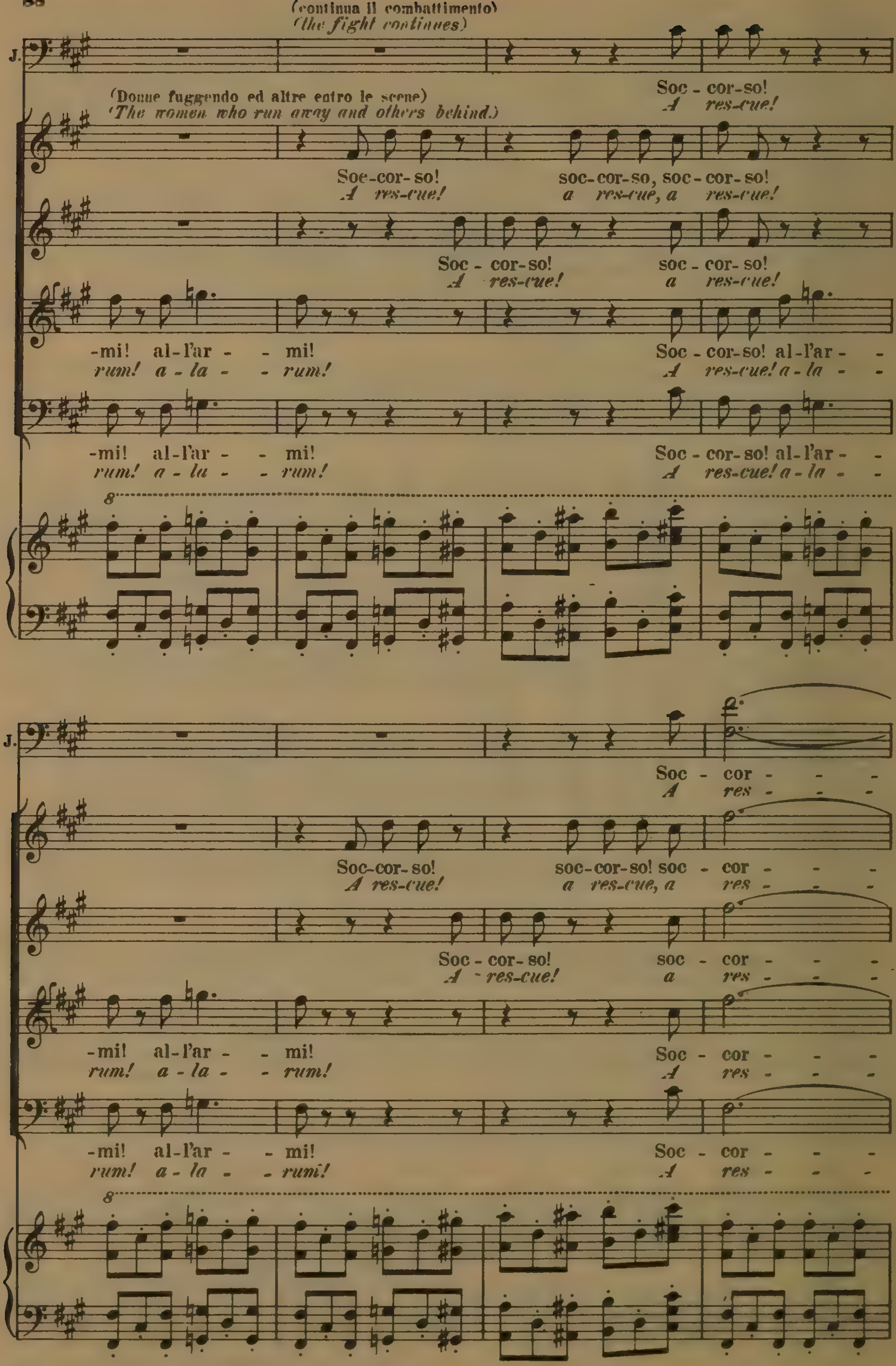

MM
C.
sal-va.
save thee.
(separandoli a forza e dirigendosi a Cassio)
(separating them, to Cassio)
Mon.
Fre - na - - te la ma - - no, si - gnor, ve ne
Peace, peace, good lieu - te - - nant, no blood - shed I
MM
p
(a Montano)
(to Montano)
C.
Ti spac - co il ce - rè - - bro se qui t'in - ter-
I'll knock out your brains, if you dare thus to
M.
pre-go.
pray you.
poco cresc.
C.
-po - ni.
thwart me.
D'un e - -
I tip - -
M.
Pa - ro - - le d'un e - bro...
Come, come, you are tip - sy.
f



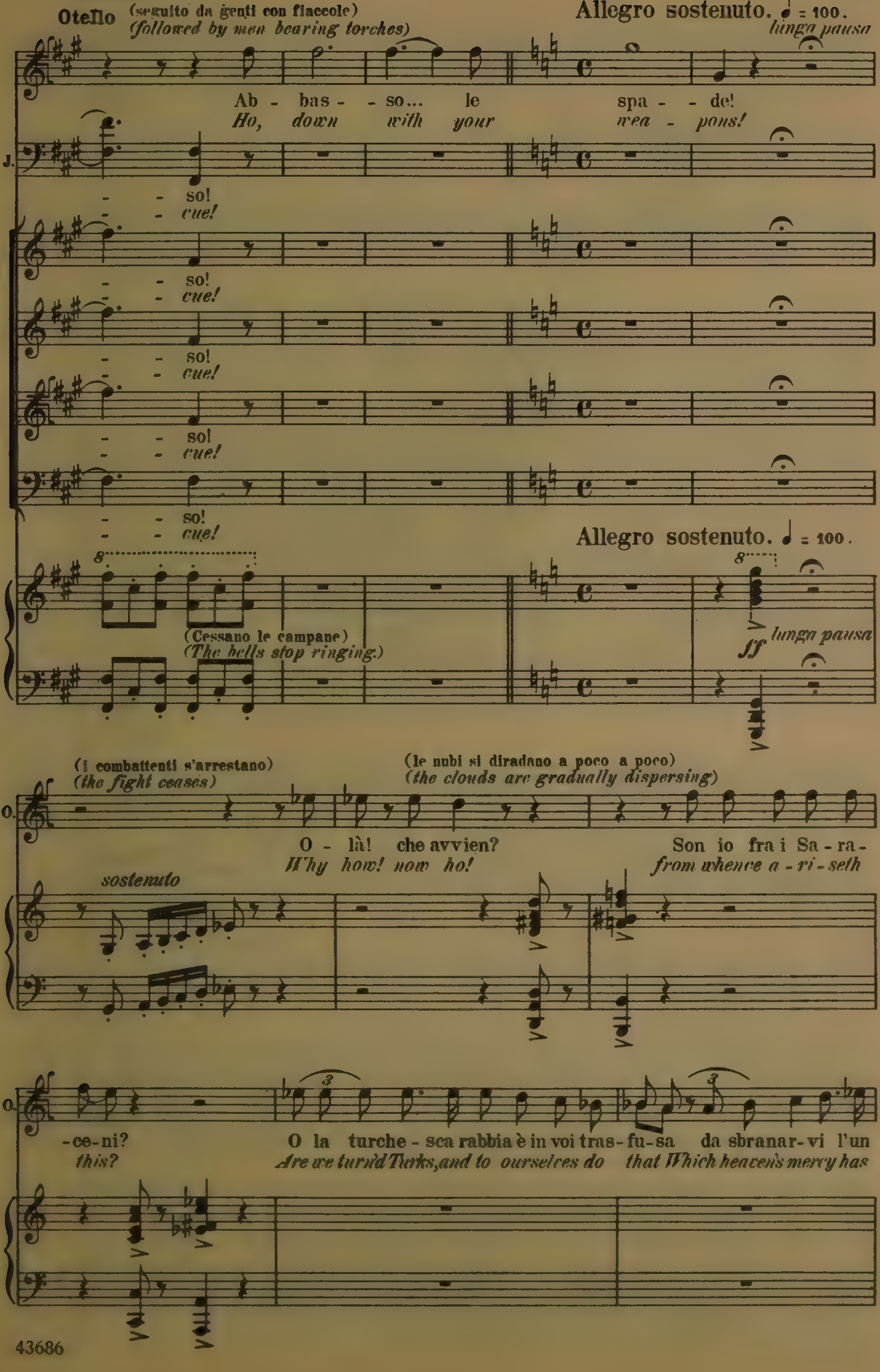
NN
(sguainando la spada. Montano s'arma anch'esso. Assalto furibondo. La folla si ritrae.).
(Cassio draws his sword, as does also Montano. Furious onslaught. The crowd move away.)
C.
- - - bro?!
- - - sy!
Jago.
(a parte a Roderigo)
(aside to Roderigo)
(Va al por-to, con quanta più
(Now hasten with all that of
NN
f
p
J.
pos-sa ti re-sta, gri-dan-do: sommossa! som-mossa! Va!
speed thou canst summon, Go crying: a ri-ot! a ri-ot! Help!
8
f
p
J.
spar-gi il tu-mul-to, l'or-ror;
Thus spread the tu-mult a-broad;
le cam-pa-ne ri-suo-ni-no a
Let them ring all the bells in the

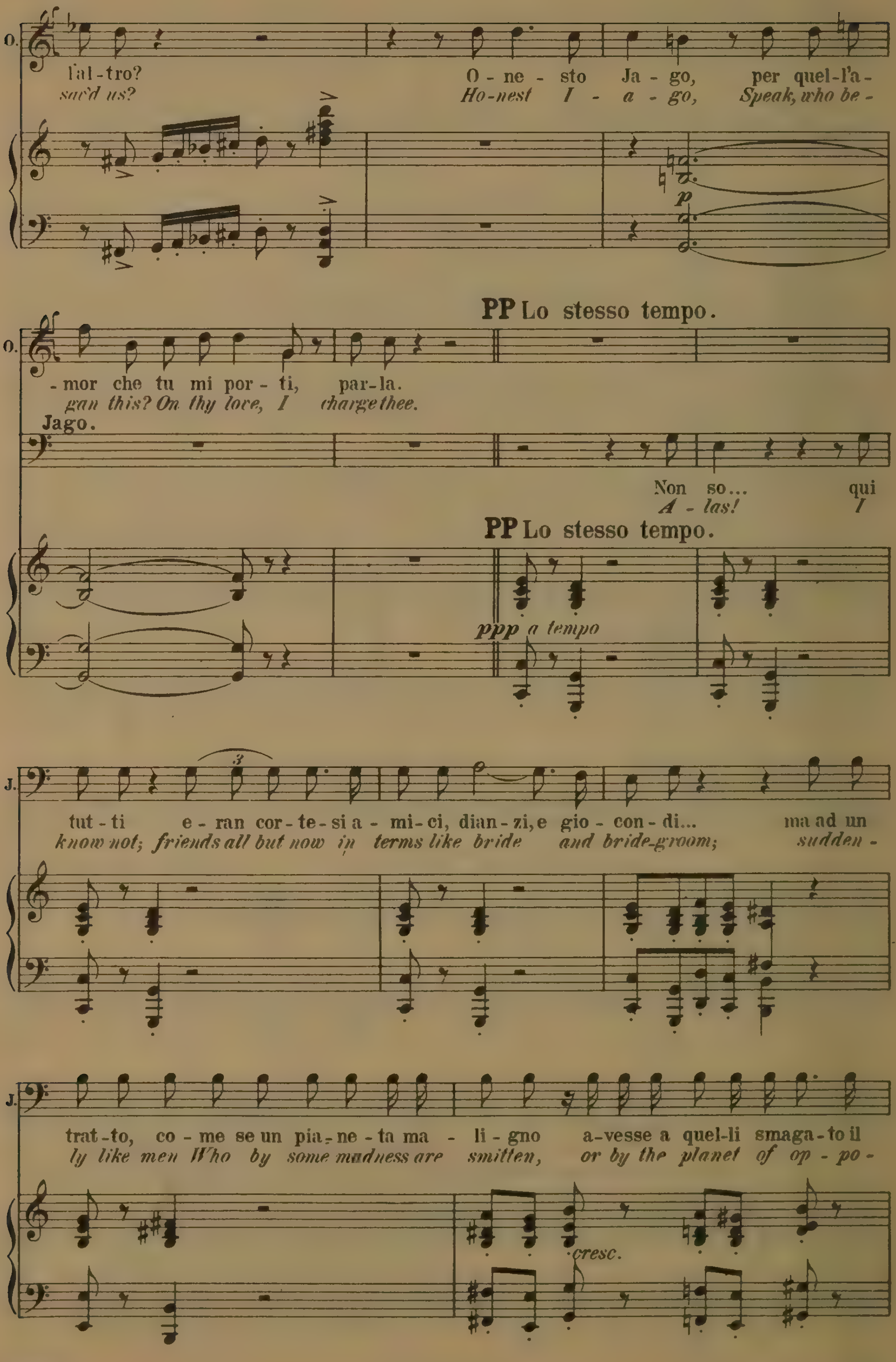

(Roderigo esce correndo.)
(Exit Roderigo running.)
(Jago si rivolge rapidamente ai due combattenti.)
(Iago turns rapidly to the two antagonists.)
J.
stor-mo.) Fra - tel - li! l'im-ma-ne con-flit-to ces-
for-tress. I pray you, Mon - ta - no good Cas-sio cease
cresc.
mf
p
00
-sa - te! Ciel! già gronda di sangue Mon-
figh-ting! Zounds! Mon - ta - no is bleeding, is
CHORUS.
Sop.
(fuggendo) Fug-giam!
(flying) A - way!
f
-ta-no! Tenzon fu-ri - bonda! Tre-gua!
dy-ing! Oh, ter-ri-ble combat! Res-cue!
Fug-giam!
A - way!
(donne del coro)
(women of the chorus)
Fug-giam!
A-way!
ff

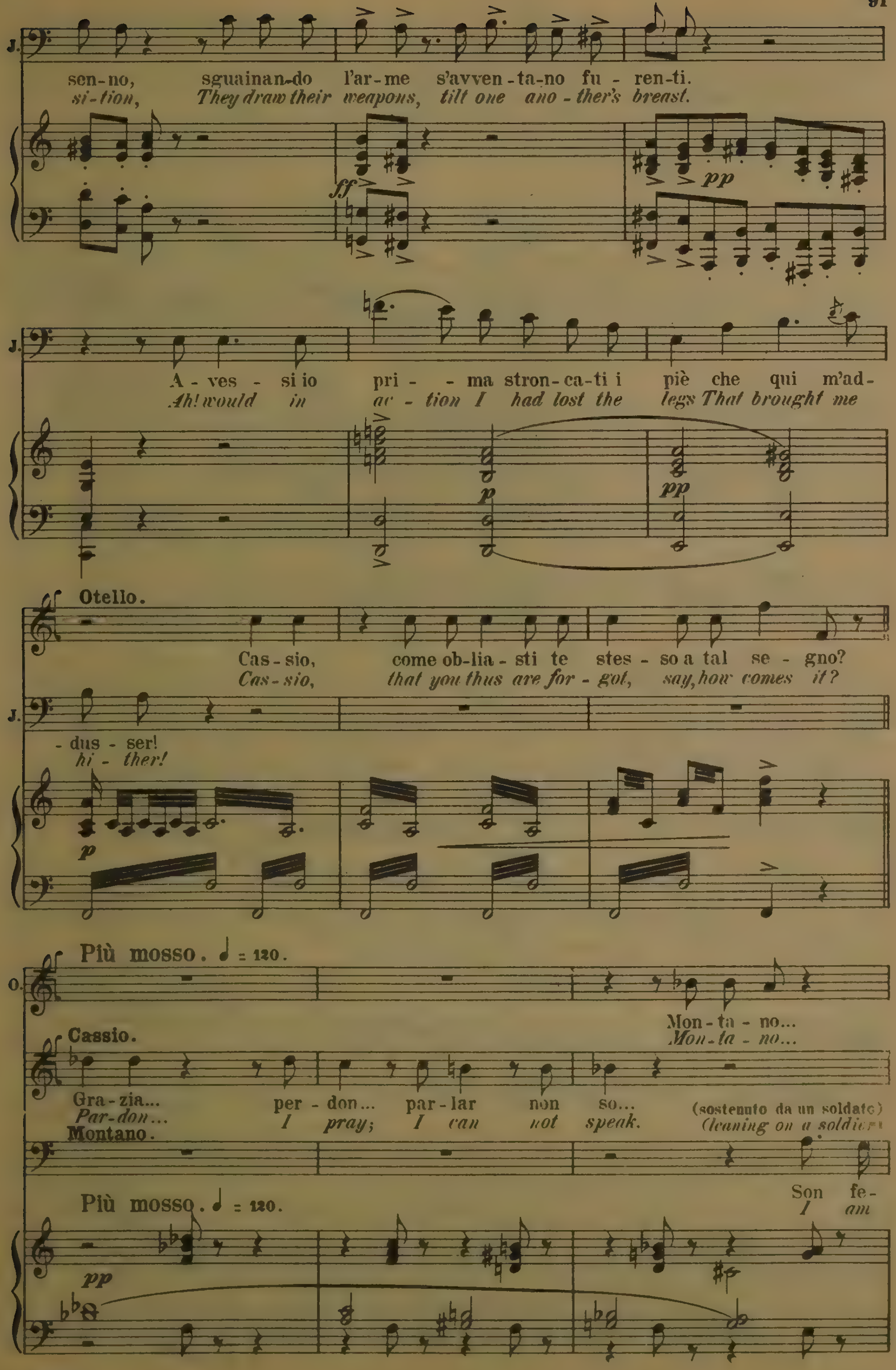

J.
tre-gua! Nes - sun più raf-
res-cue! There's nought to al-
S'uc-ci - do-no!
Their blood is up!
S'uc-ci - do-no!
Their blood is up!
Ten.
Tre-gua! tre-gua! pa - - - ce!
Res-cue! res-cue! peace!
Bassi.
Tre-gua! tre-gua! pa - - - ce!
Res-cue! res-cue! peace!
(to the bystanders)
(agli astanti)
-fre-na quel nem-bo pu - gna-ce! Si gri - - di l'al-
lay now their mur-de-rous fu-ry! Ho! call an a-
-lar-me! Sa - ta - - na gl'in - va - de!!
la-rum! The de - - vil is rampant!
CHORUS.
Ten.
Al - l'ar - - -
A - la - - -
Bassi.
Al - l'ar - - -
A - la - - -
ff (Campane a stormo)
(alarum bells)

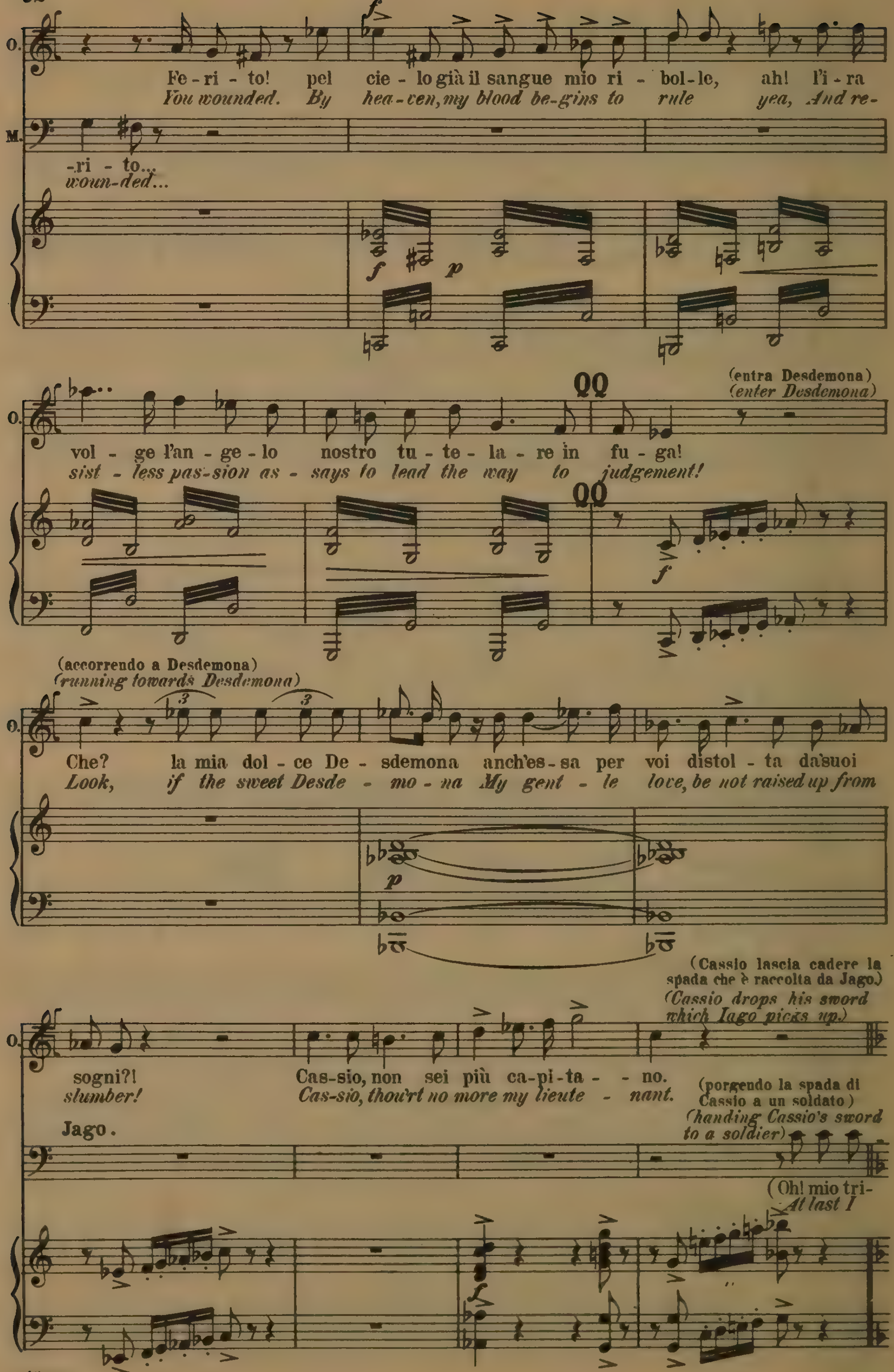
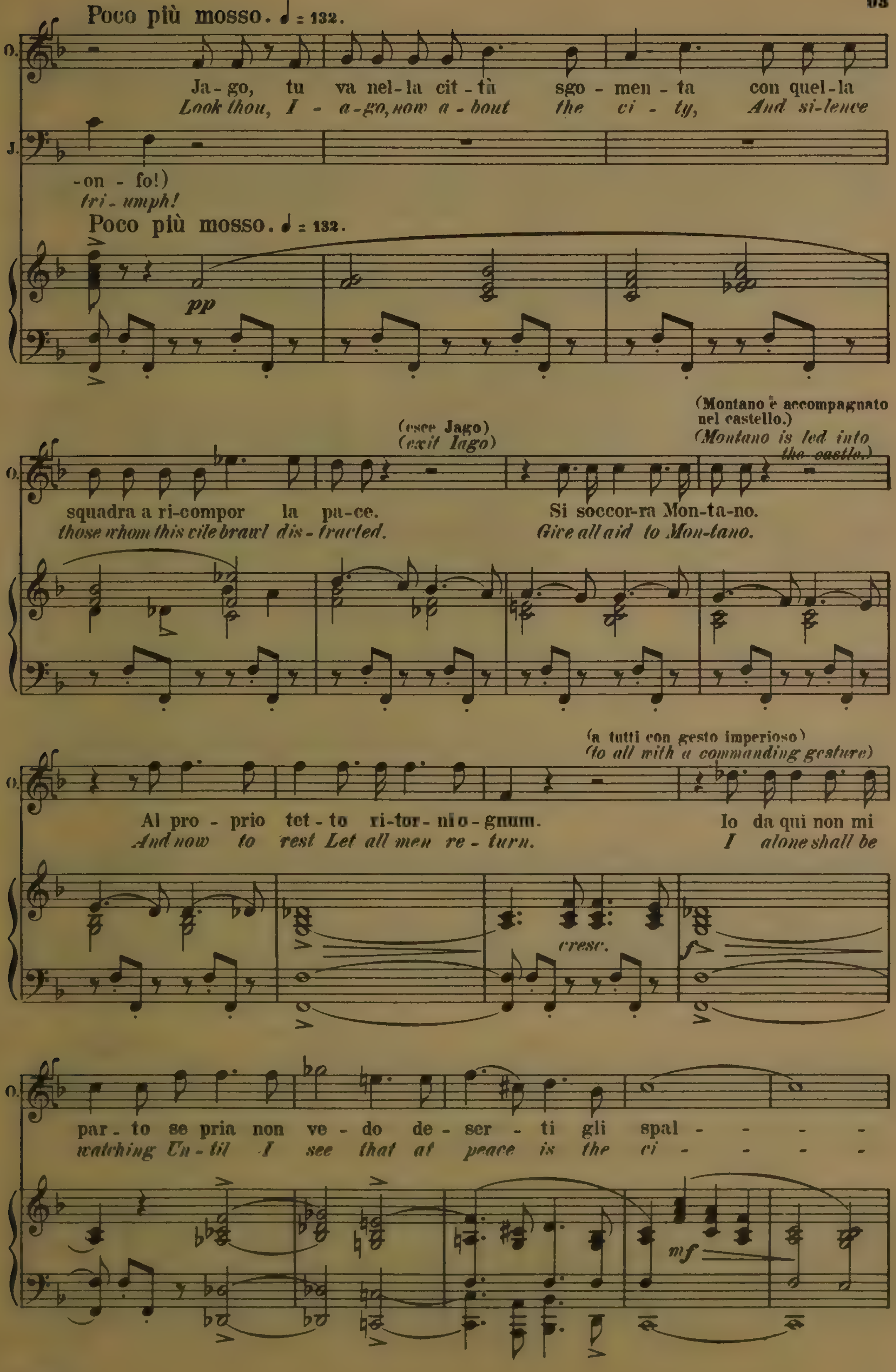

(continua il combattimento)
(the fight continues)
J.
Soc - cor-so!
A res-cue!
(Donne fuggendo ed altre entro le scene)
(The women who run away and others behind.)
Soc-cor-so!
A res-cue!
soc-cor-so, soc-cor-so!
a res-cue, a res-cue!
Soc - cor-so!
A res-cue!
soc - cor-so!
a res-cue!
-mi! al-l'ar - - mi!
rum! a - la - - rum!
Soc - cor-so! al-l'ar - -
A res-cue! a - la - -
-mi! al-l'ar - - mi!
rum! a - la - - rum!
Soc-cor-so! al-l'ar - -
A res-cue! a - la - -
J.
Soc - cor - - -
A res - - -
Soc-cor-so!
A res-cue!
soc-cor-so! soc - cor - - -
a res-cue, a res - - -
Soc - cor-so!
A res-cue!
soc - cor - - -
a res - - -
-mi! al-l'ar - - mi!
rum! a - la - - rum!
Soc - cor - - -
A res - - -
-mi! al-l'ar - - mi!
rum! a - la - - rum!
Soc - cor - - -
A res - - -

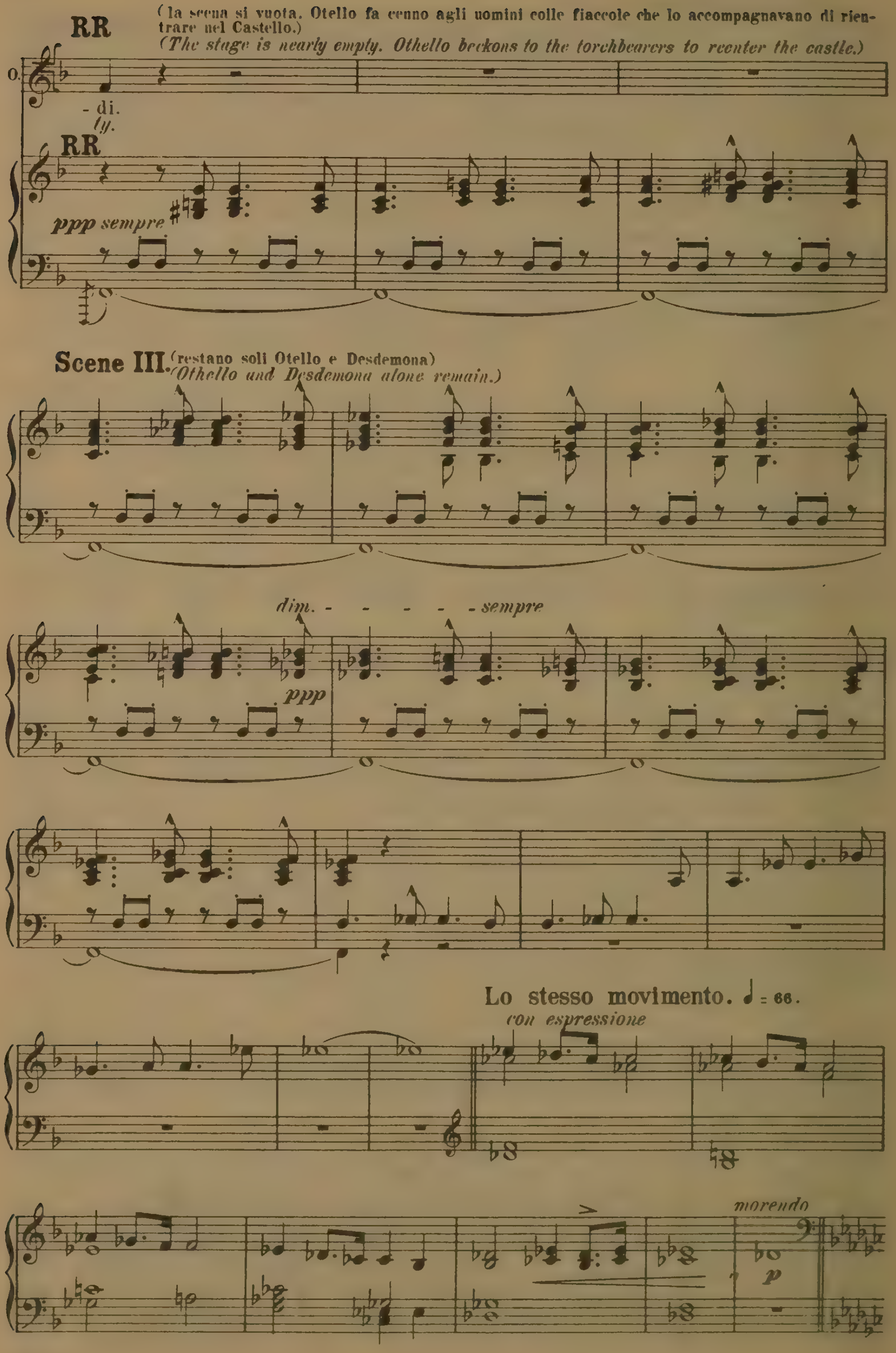
Scene II.

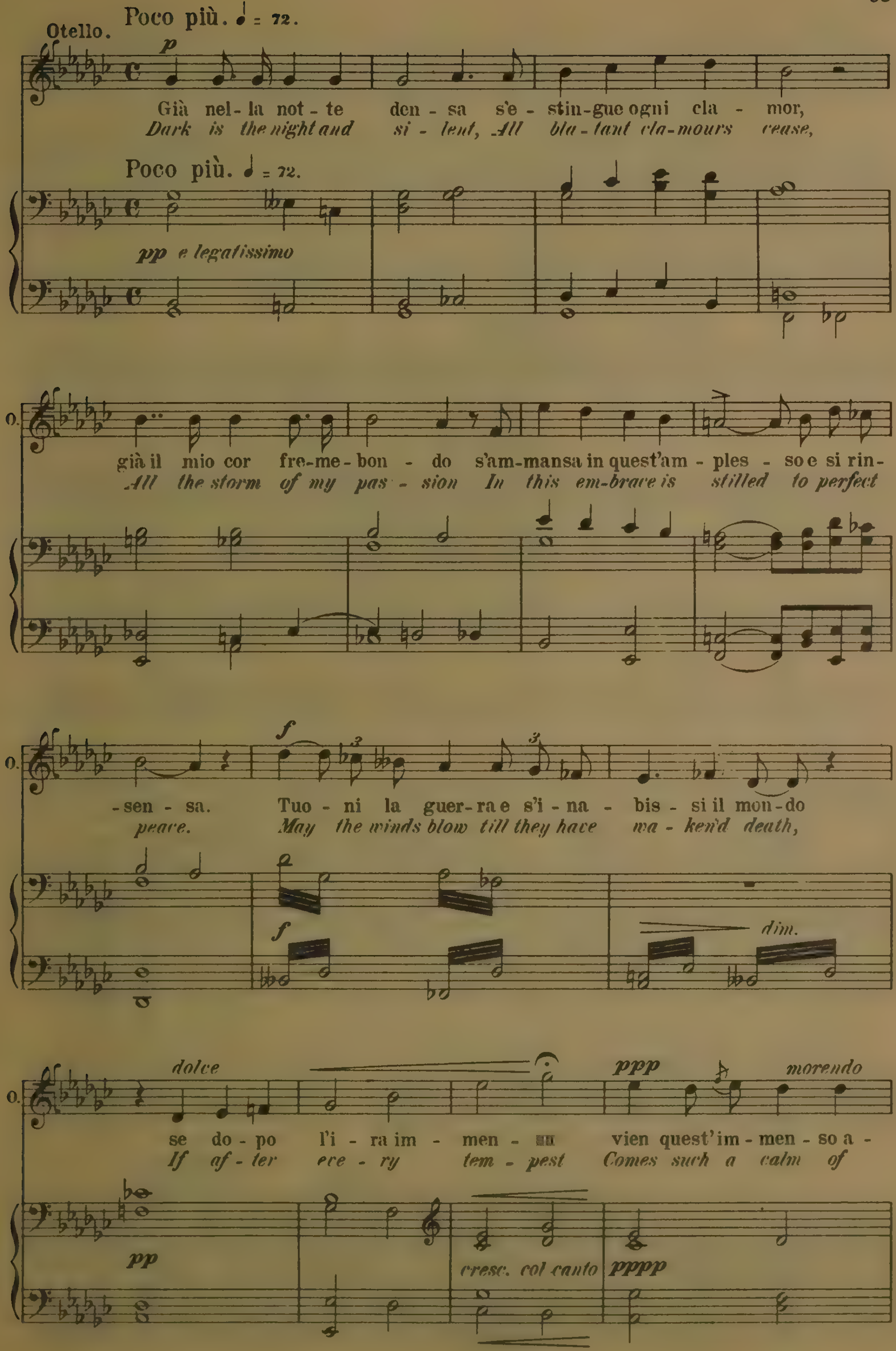

Otello (seguito da genti con fiaccole)
(followed by men bearing torches)
Allegro sostenuto. 𝅗𝅥 = 100.
lunga pausa
Ab - bas - - so... le spa - - de!
Ho, down with your wea - pons!
J.
- - so!
- - cue!
Allegro sostenuto. 𝅗𝅥 = 100.
(Cessano le campane)
(The bells stop ringing.)
ff
lunga pausa
(i combattenti s'arrestano)
(the fight ceases)
(le nubi si diradano a poco a poco)
(the clouds are gradually dispersing)
O.
O - là! che avvien? Son io fra i Sa - ra-
Why how! now ho! from whence a - ri - seth
sostenuto
-ce-ni? O la turche - sca rabbia è in voi tras - fu - sa da sbranar - vi l'un
this? Are we turn'd Turks, and to ourselves do that Which heaven's mercy has

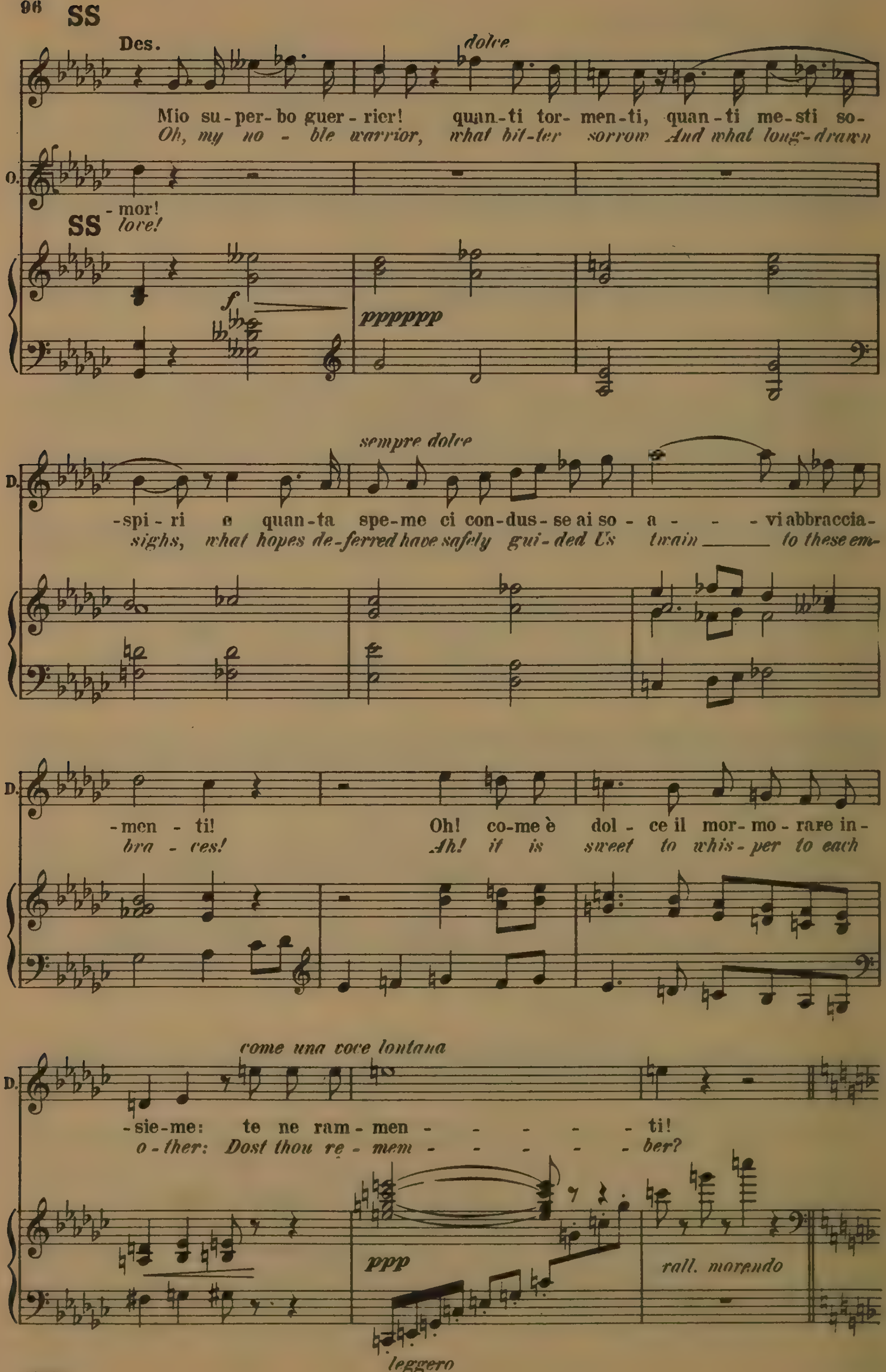

O.
l'al-tro?
sav'd us?
O-ne-sto Ja-go, per quel-l'a-
Ho-nest I-a-go, Speak, who be-
p
O.
-mor che tu mi por-ti, par-la.
gan this? On thy love, I charge thee.
PP Lo stesso tempo.
Jago.
Non so... qui
A-las! I
PP Lo stesso tempo.
ppp a tempo
J.
tut-ti e-ran cor-te-si a-mi-ci, dian-zi, e gio-con-di... ma ad un
know not; friends all but now in terms like bride and bride-groom; sudden-
J.
trat-to, co-me se un pia-ne-ta ma-li-gno a-vesse a quel-li smaga-to il
ly like men Who by some madness are smitten, or by the planet of op-po-
cresc.

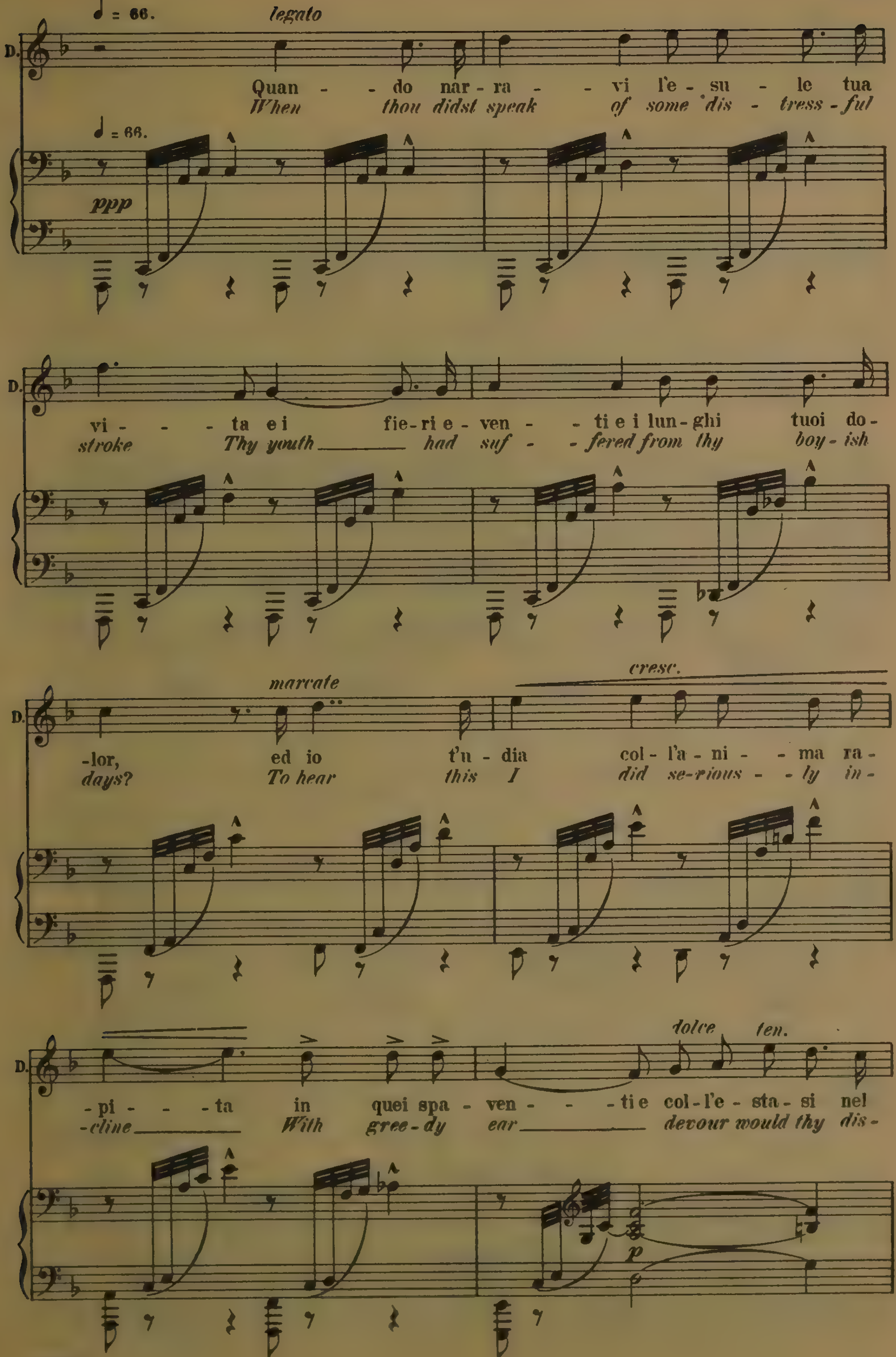

J.
sen-no, sguainan-do l'ar-me s'avven-ta-no fu-ren-ti.
si-tion, They draw their weapons, tilt one ano-ther's breast.
ff
pp
J.
A-ves-si io pri-ma stron-ca-ti i piè che qui m'ad-
Ah! would in ac-tion I had lost the legs That brought me
p
pp
Otello.
Cas-sio, come ob-lia-sti te stes-so a tal se-gno?
Cas-sio, that you thus are for-got, say, how comes it?
J.
-dus-ser!
hi-ther!
p
Più mosso. ♩ = 120.
O.
Mon-ta-no...
Mon-ta-no...
Cassio.
Gra-zia... per-don... par-lar non so...
Par-don... I pray; I can not speak.
(sostenuto da un soldato)
(leaning on a soldier)
Montano.
Son fe-
I am
Più mosso. ♩ = 120.
pp

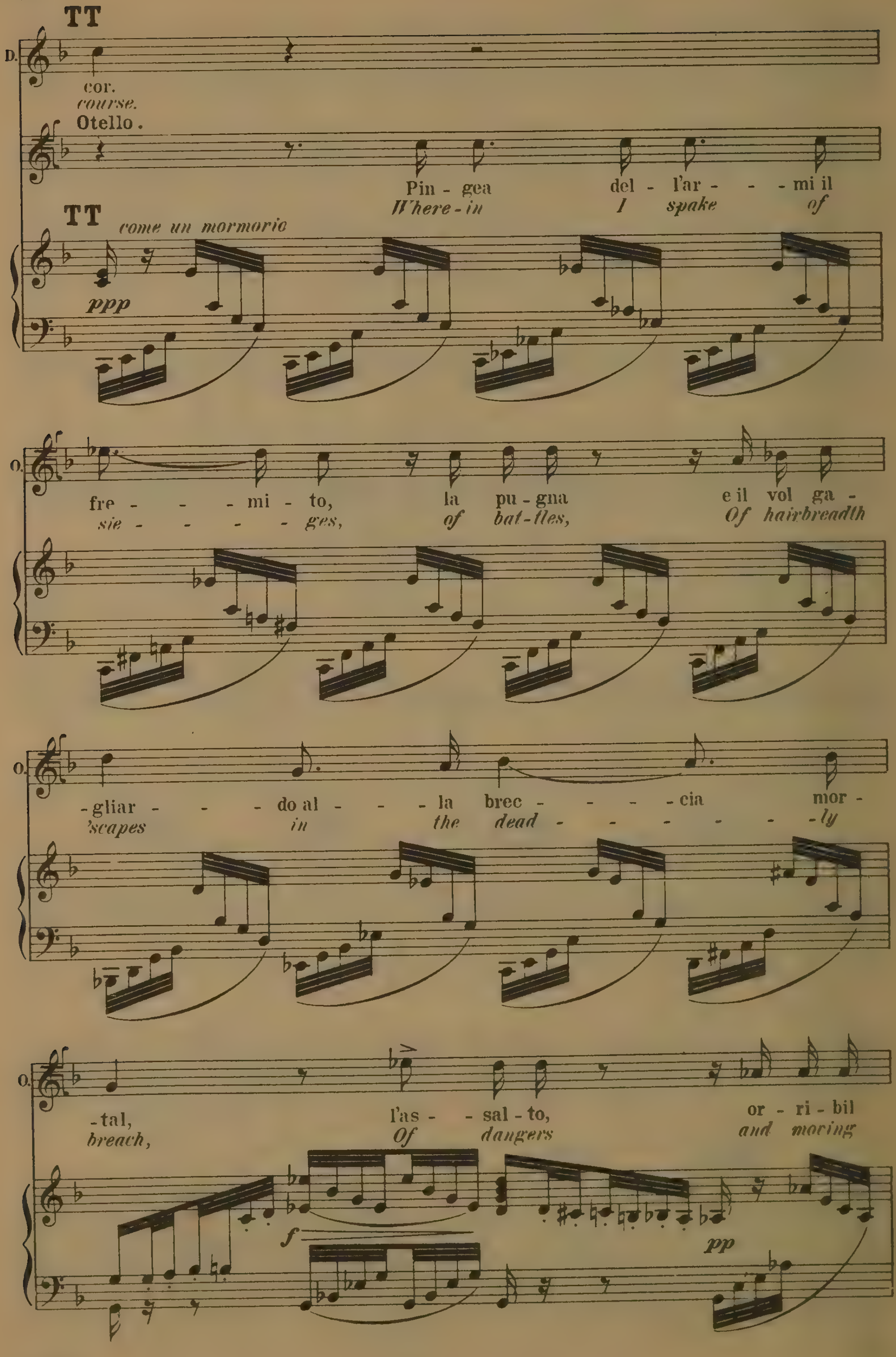

O.
Fe - ri - to! pel cie - lo già il sangue mio ri - bol-le, ah! l'i - ra
You wounded. By hea-ven, my blood be-gins to rule yea, And re-
M.
-ri - to...
woun-ded...
vol - ge l'an - ge - lo nostro tu - te - la - re in fu - ga!
sist - less pas-sion as - says to lead the way to judgement!
QQ
(entra Desdemona)
(enter Desdemona)
(accorrendo a Desdemona)
(running towards Desdemona)
Che? la mia dol - ce De - sdemona anch'es-sa per voi distol - ta da'suoi
Look, if the sweet Desde - mo - na My gent - le love, be not raised up from
sogni?! Cas-sio, non sei più ca-pi-ta - - no.
slumber! Cas-sio, thou'rt no more my lieute - nant.
(Cassio lascia cadere la spada che è raccolta da Jago.)
(Cassio drops his sword which Iago picks up.)
Jago.
(porgendo la spada di Cassio a un soldato)
(handing Cassio's sword to a soldier)
(Oh! mio tri-
At last I

Poco più mosso. ♩ = 132.
Ja-go, tu va nel-la cit-tà sgo-men-ta con quel-la
Look thou, I-a-go, now a-bout the ci-ty, And si-lence
-on-fo!)
tri-umph!
Poco più mosso. ♩ = 132.
pp
(esce Jago)
(exit Iago)
(Montano è accompagnato nel castello.)
(Montano is led into the castle.)
squadra a ri-compor la pa-ce.
those whom this vile brawl dis-tracted.
Si soccor-ra Mon-ta-no.
Give all aid to Mon-tano.
(a tutti con gesto imperioso)
(to all with a commanding gesture)
Al pro-prio tet-to ri-tor-ni o-gnun.
And now to rest Let all men re-turn.
Io da qui non mi
I alone shall be
cresc.
f
par-to se pria non ve-do de-ser-ti gli spal-
watching Un-til I see that at peace is the ci-
mf

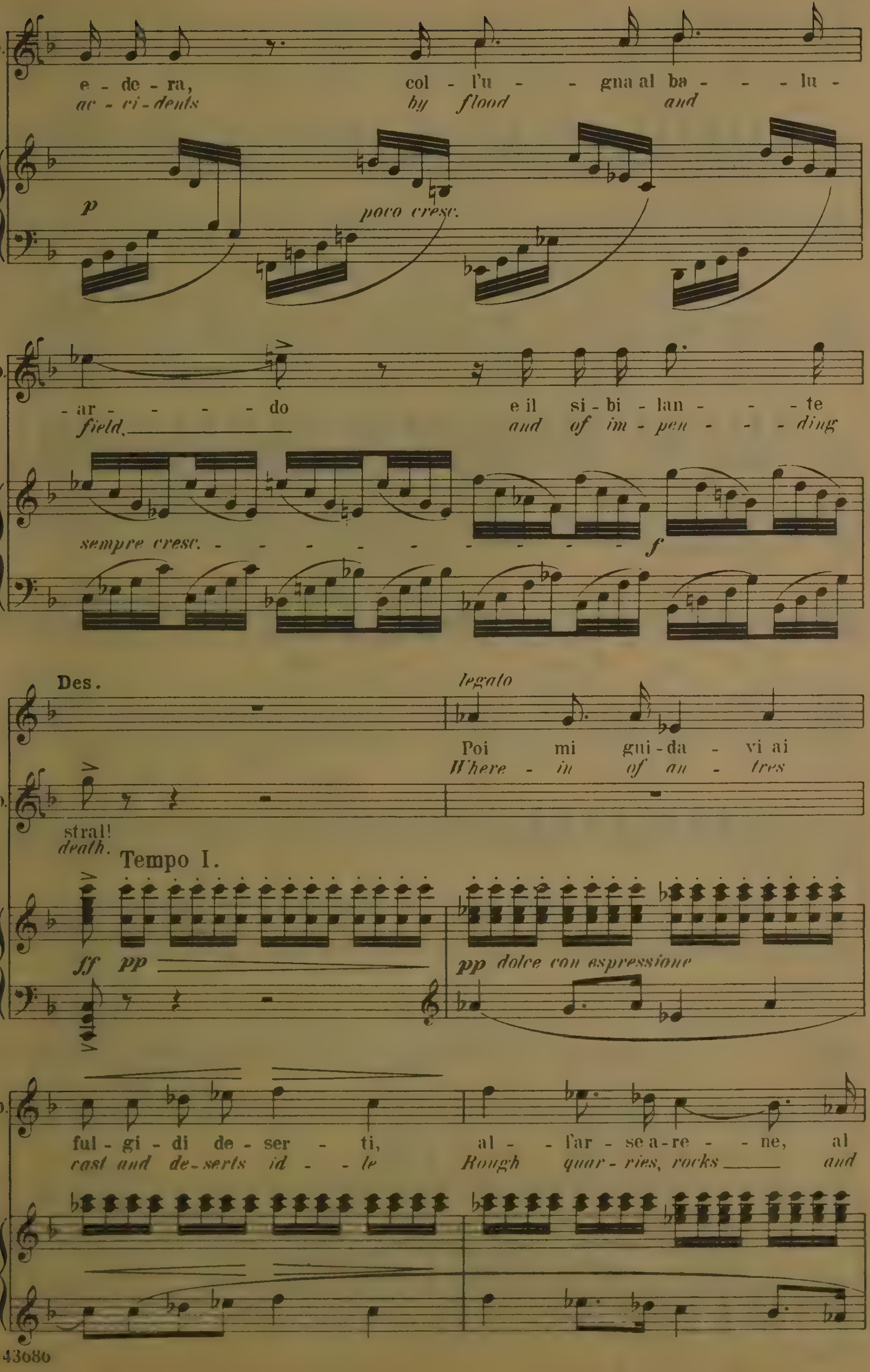

RR
(la scena si vuota. Otello fa cenno agli uomini colle fiaccole che lo accompagnavano di rientrare nel Castello.)
(The stage is nearly empty. Othello beckons to the torchbearers to reenter the castle.)
O.
- di.
ty.
RR
ppp sempre
Scene III. (restano soli Otello e Desdemona)
(Othello and Desdemona alone remain.)
dim. - - - - - sempre
ppp
Lo stesso movimento. 𝅗𝅥 = 66.
con espressione
morendo
p

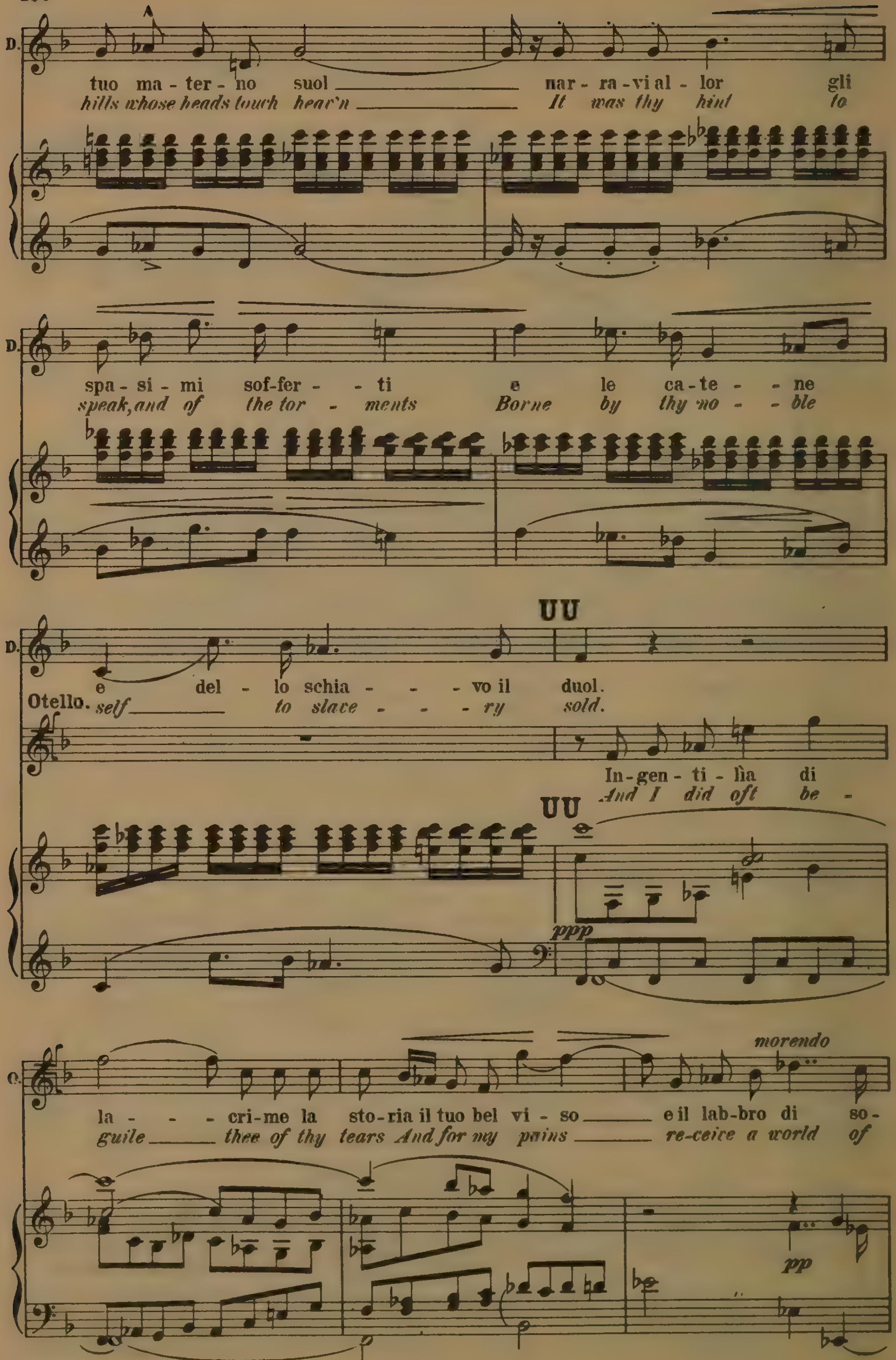

Otello.
Poco più. ♩ = 72.
p
Già nel- la not - te den - sa s'e - stin-gue ogni cla - mor,
Dark is the night and si - lent, All bla - tant cla-mours cease,
Poco più. ♩ = 72.
pp e legatissimo
già il mio cor fre-me-bon - do s'am-mansa in quest'am - ples - so e si rin-
All the storm of my pas - sion In this em-brace is stilled to perfect
- sen - sa. Tuo - ni la guer-ra e s'i - na - bis - si il mon-do
peace. May the winds blow till they have wa - ken'd death,
f
f
dim.
dolce
ppp
morendo
se do - po l'i - ra im - men - so vien quest'im - men - so a -
If af - ter eve - ry tem - pest Comes such a calm of
pp
cresc. col canto
pppp

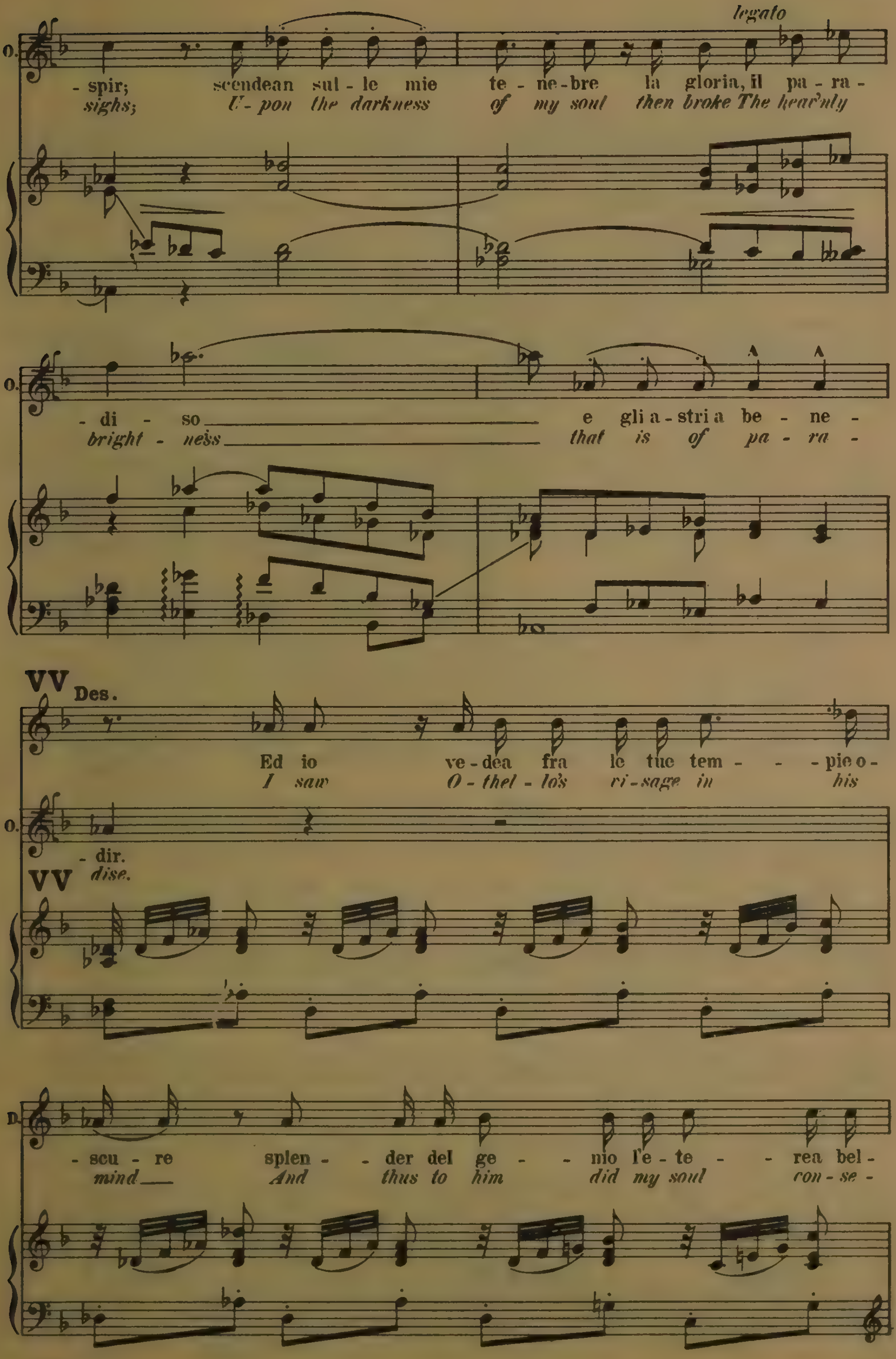

SS
Des.
dolce
Mio su-per-bo guer-rier! quan-ti tor-men-ti, quan-ti me-sti so-
Oh, my no - ble warrior, what bit-ter sorrow And what long-drawn
O.
- mor!
love!
SS
f
pppppp
sempre dolce
D.
-spi-ri e quan-ta spe-me ci con-dus-se ai so - a - - - vi abbraccia-
sighs, what hopes de-ferred have safely gui-ded Us twain ______ to these em-
-men - ti!
bra - ces!
Oh! co-me è dol - ce il mor- mo - rare in-
Ah! if is sweet to whis-per to each
come una voce lontana
-sie-me: te ne ram-men - - - - - ti!
o-ther: Dost thou re - mem - - - - - ber?
ppp
rall. morendo
leggero

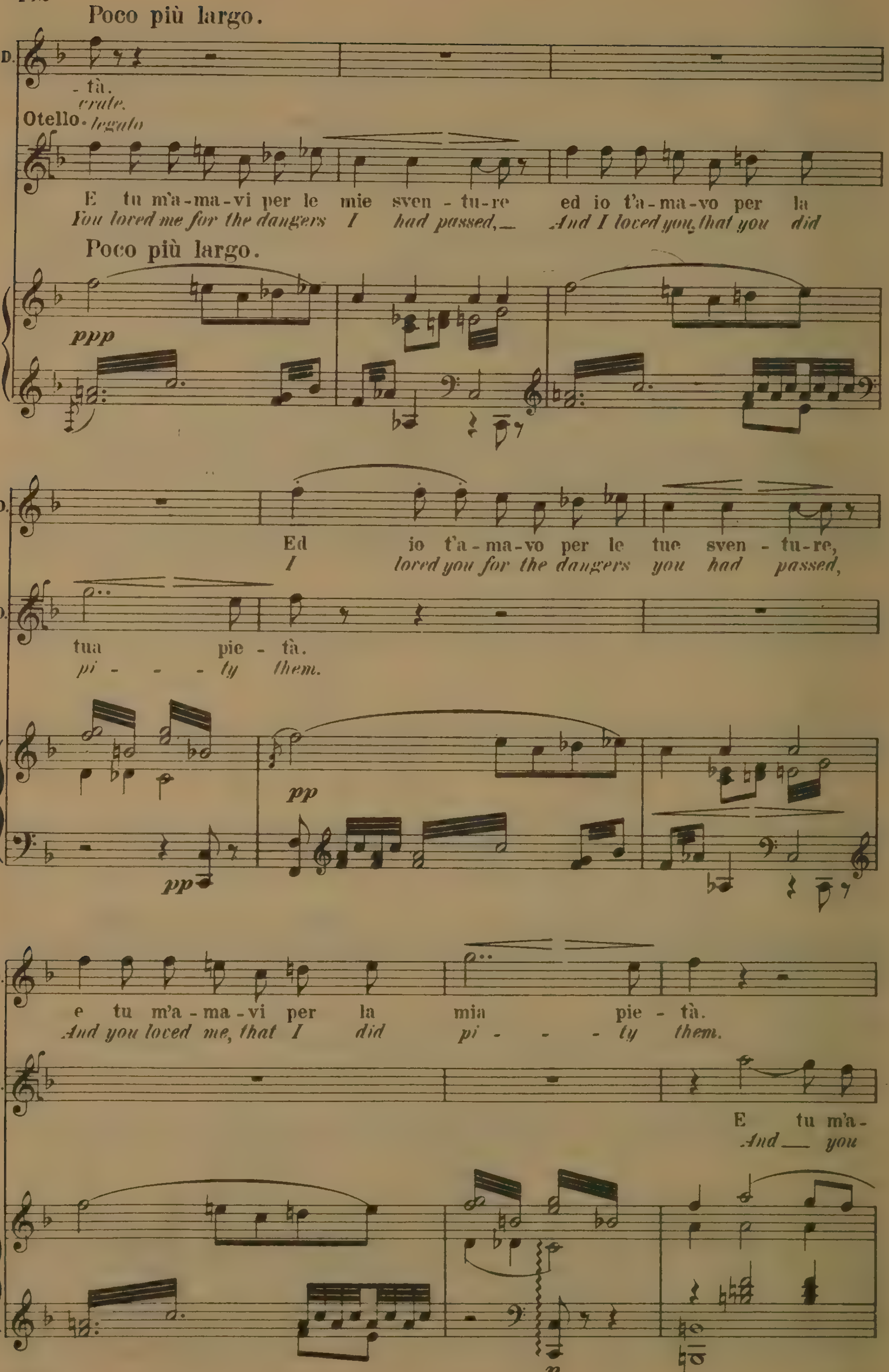

♩ = 66.
legato
D.
Quan - - do nar - ra - - vi l'e - su - le tua
When thou didst speak of some dis - tress - ful
♩ = 66.
ppp
vi - - - ta e i fie - ri e - ven - - ti e i lun - ghi tuoi do -
stroke Thy youth had suf - - fered from thy boy - ish
marcate
cresc.
-lor, ed io t'u - dia col - l'a - ni - - ma ra -
days? To hear this I did se - rious - - ly in -
-pi - - ta in quei spa - ven - - - ti e col - l'e - sta - si nel
-cline With gree - dy ear devour would thy dis -
dolce
ten.
p

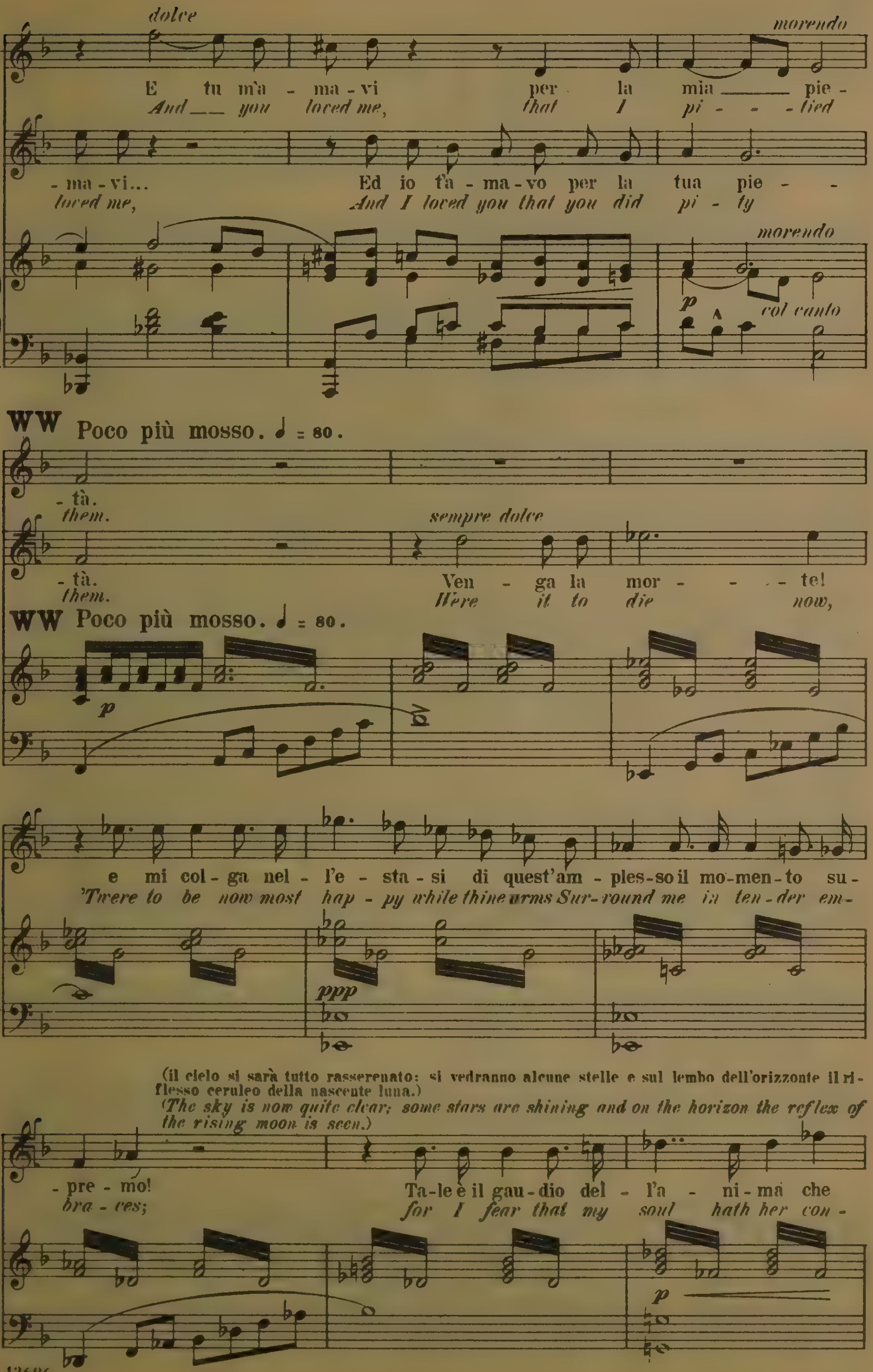

TT
D.
cor.
course.
Otello.
Pin - gea del - l'ar - - - mi il
Where - in I spake of
TT
come un mormorio
ppp
O.
fre - - - - mi - to, la pu - gna e il vol ga -
sie - - - - ges, of bat - tles, Of hairbreadth
- gliar - - - do al - - - la brec - - - - cia mor -
'scapes in the dead - - - - - - - ly
- tal, l'as - - sal - to, or - ri - bil
breach, Of dangers and moving
f
pp

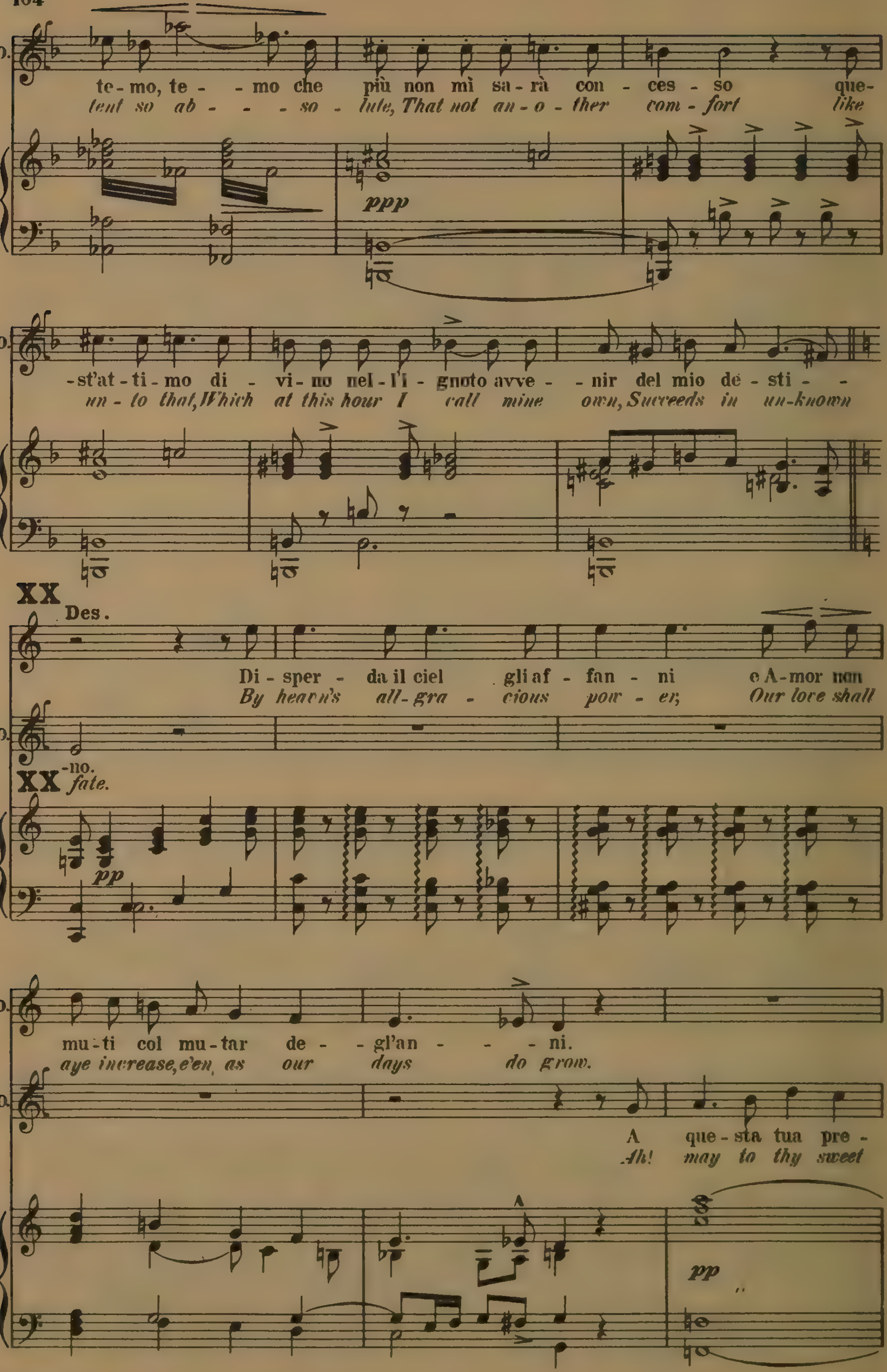

O.
e - de - ra, col - l'u - - gna al ba - - - lu -
ac - ci - dents by flood and
p
poco cresc.
O.
- ar - - - - do e il si - bi - lan - - - te
field, and of im - pen - - - ding
sempre cresc.
f
Des.
legato
Poi mi gui - da - vi ai
Where - in of an - tres
O.
stral!
death.
Tempo I.
ff pp
pp dolce con espressione
D.
ful - gi - di de - ser - ti, al - far - se a - re - - ne, al
vast and de - serts id - le Rough quar - ries, rocks and

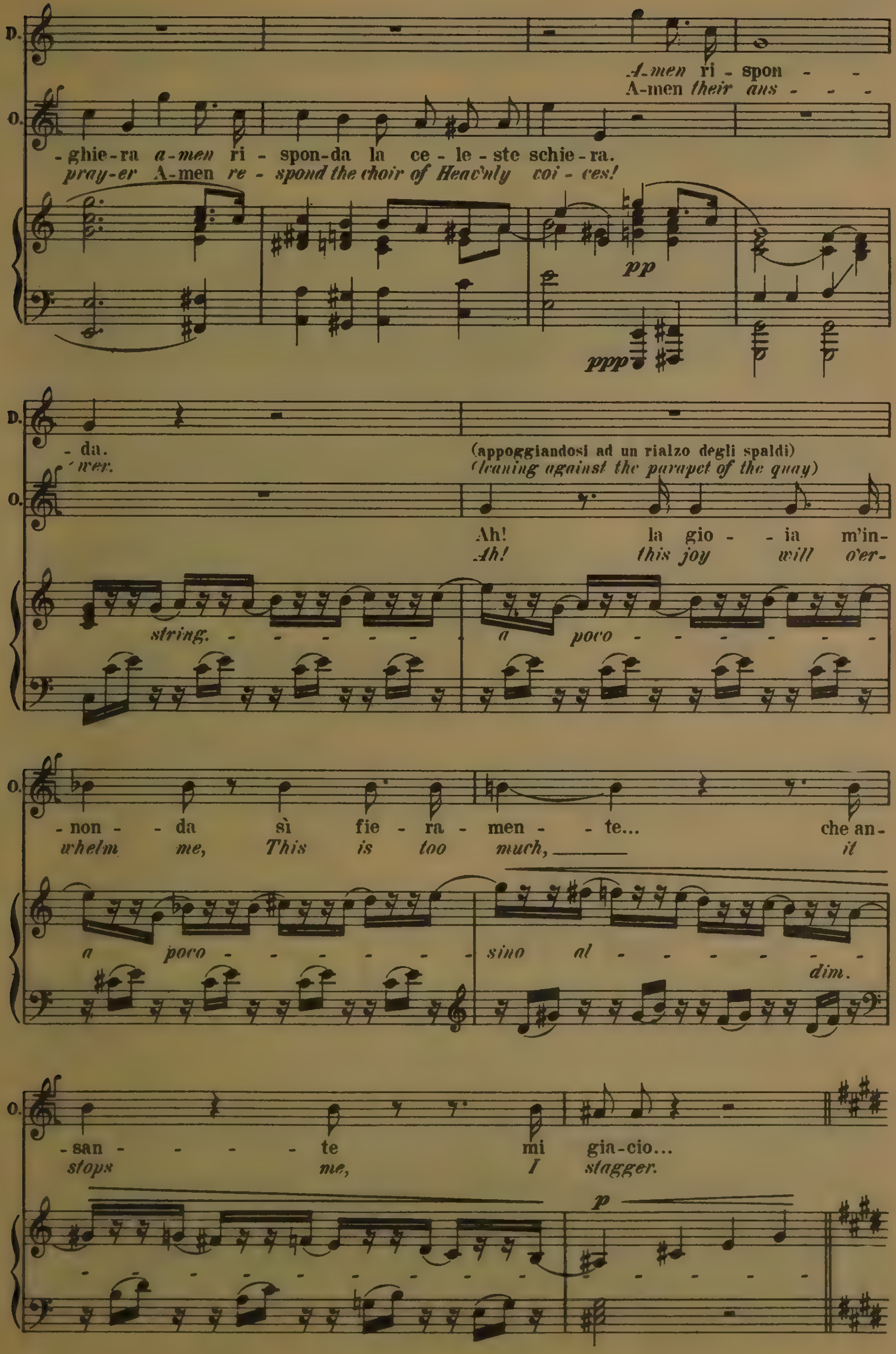

D.
tuo ma - ter - no suol nar - ra - vi al - lor gli
hills whose heads touch heav'n It was thy hint to
spa - si - mi sof-fer - ti e le ca - te - ne
speak, and of the tor - ments Borne by thy no - ble
UU
e del - lo schia - vo il duol.
self to slave - ry sold.
Otello.
In - gen - ti - lìa di
And I did oft be -
ppp
O.
morendo
la - cri-me la sto-ria il tuo bel vi - so e il lab-bro di so -
guile thee of thy tears And for my pains re-ceive a world of
pp

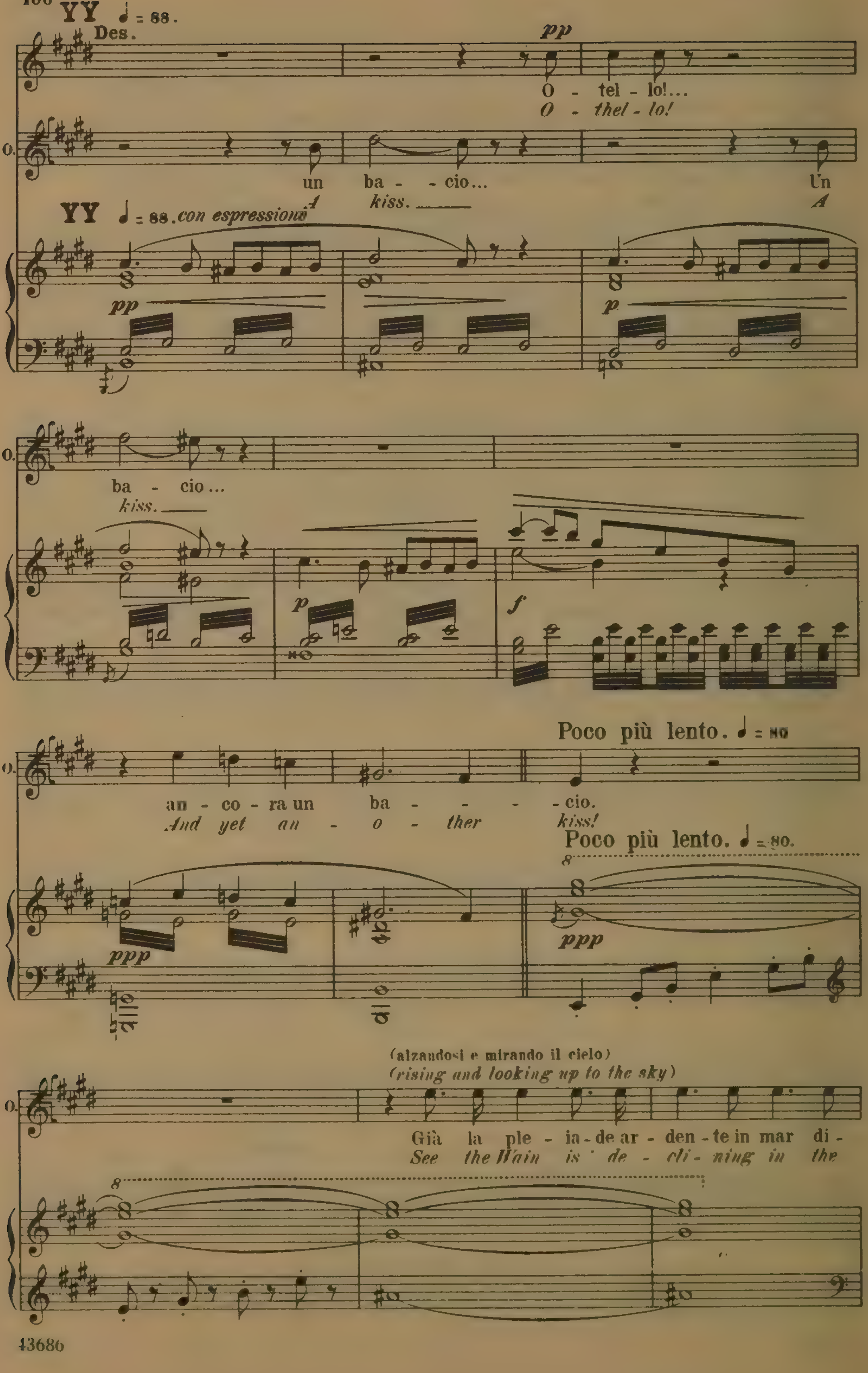

legato
O.
- spir; scendean sul - le mie te - ne - bre la gloria, il pa - ra -
sighs; U - pon the darkness of my soul then broke The heav'nly
O.
- di - so e gli a - stri a be - ne -
bright - ness that is of pa - ra -
VV Des.
Ed io ve - dea fra le tue tem - - pie o -
I saw O - thel - lo's vi - sage in his
O.
- dir.
dise.
VV
D.
- scu - re splen - - der del ge - - nio l'e - te - - rea bel -
mind And thus to him did my soul con - se -

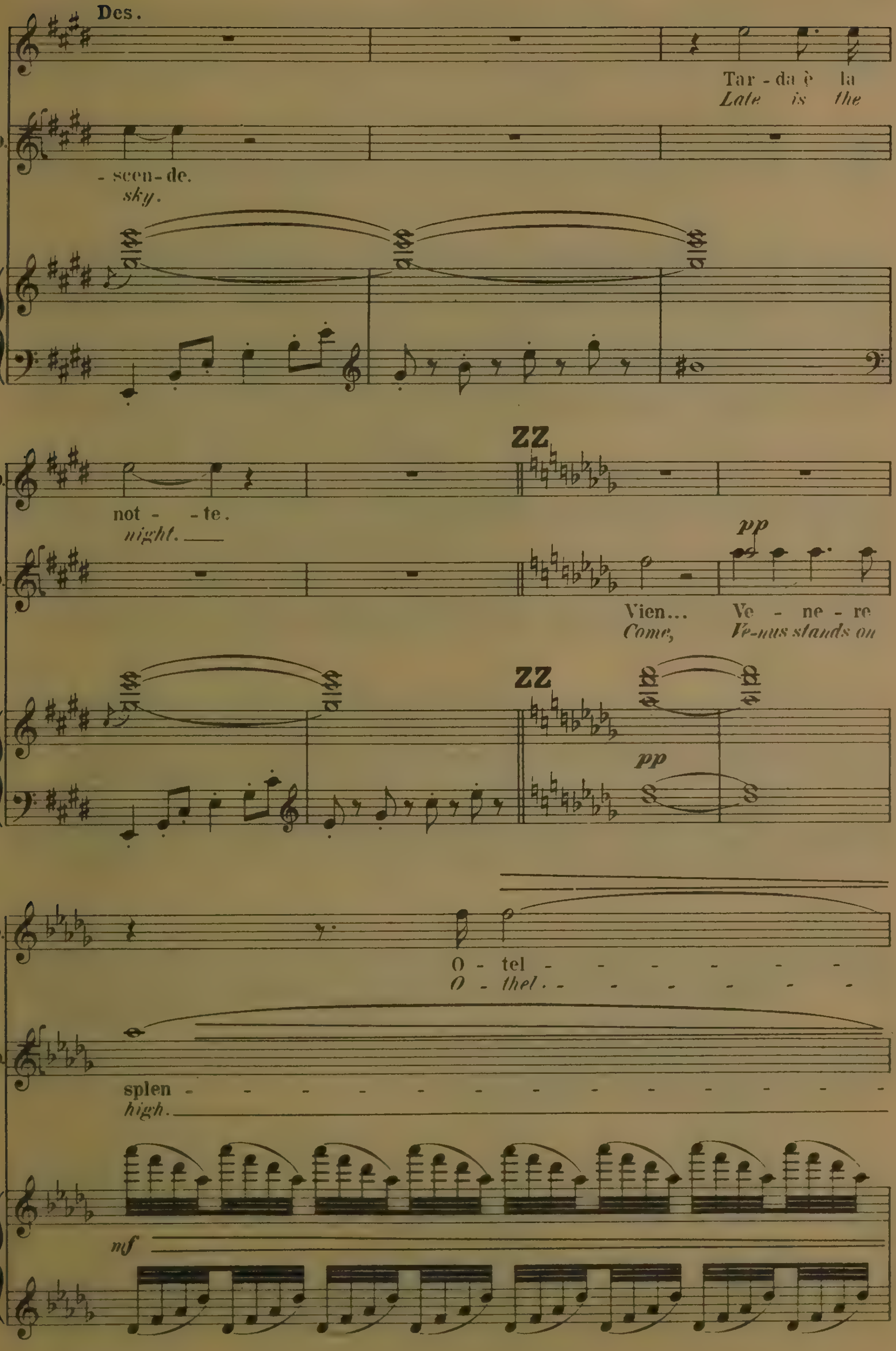

Poco più largo.
D.
- tà.
crate.
Otello. legato
E tu m'a-ma-vi per le mie sven - tu-re ed io t'a-ma-vo per la
You loved me for the dangers I had passed, And I loved you, that you did
Poco più largo.
ppp
Ed io t'a - ma - vo per le tue sven - tu-re,
I loved you for the dangers you had passed,
O.
tua pie - tà.
pi - - - ty them.
pp
pp
D.
e tu m'a - ma - vi per la mia pie - tà.
And you loved me, that I did pi - - - ty them.
O.
E tu m'a-
And you
p

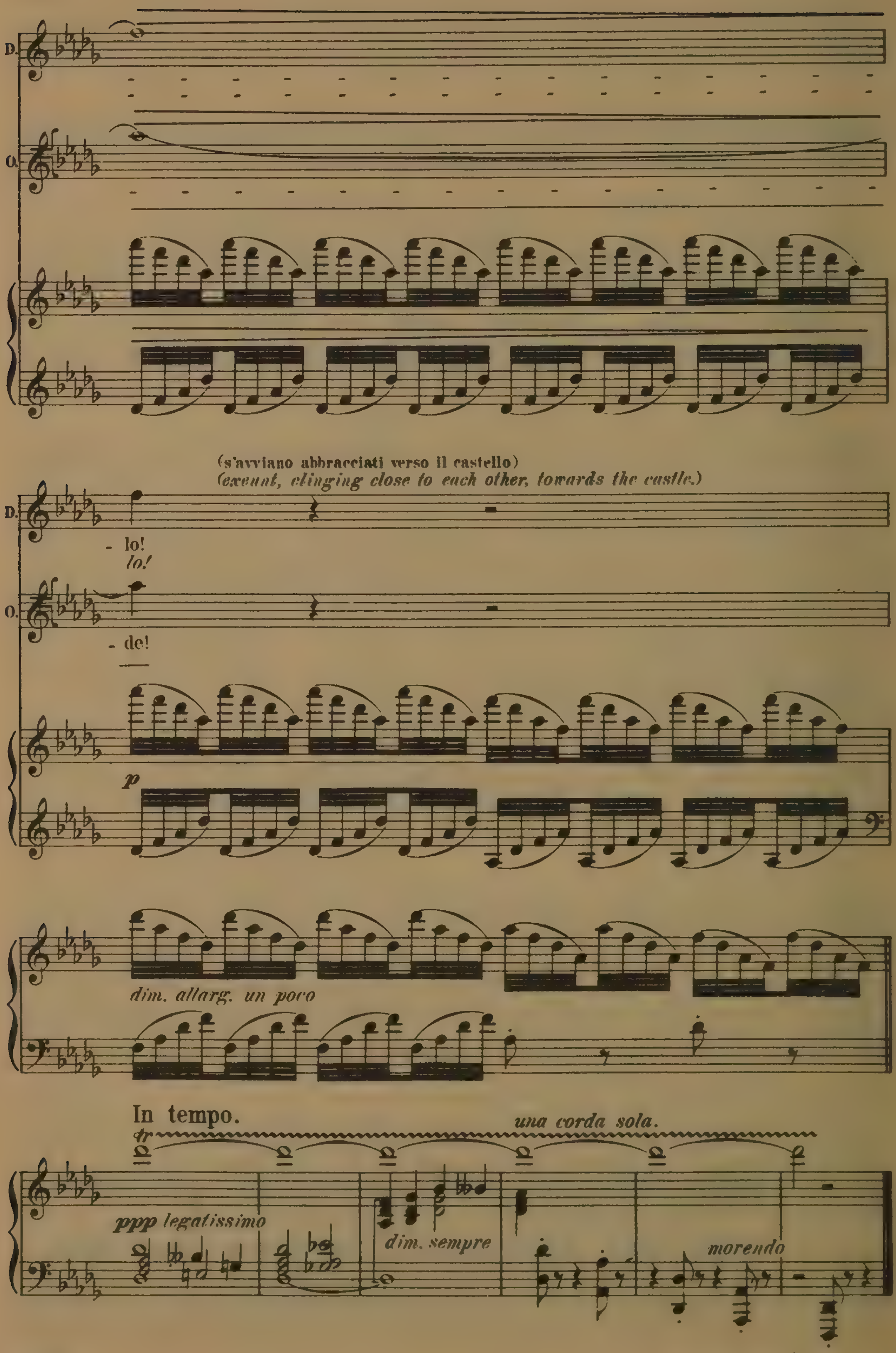

dolce
morendo
D
E tu m'a - ma - vi per la mia pie -
And you loved me, that I pi - - - tied
O
- ma - vi... Ed io t'a - ma - vo per la tua pie -
loved me, And I loved you that you did pi - ty
morendo
p
col canto
WW Poco più mosso. ♩ = 80.
D
- tà.
them.
sempre dolce
O
- tà. Ven - ga la mor - - - te!
them. Here it to die now,
WW Poco più mosso. ♩ = 80.
p
O
e mi col - ga nel - l'e - sta - si di quest'am - ples - so il mo - men - to su -
'Twere to be now most hap - py while thine arms Sur - round me in ten - der em -
ppp
(il cielo si sarà tutto rasserenato: si vedranno alcune stelle e sul lembo dell'orizzonte il riflesso ceruleo della nascente luna.)
(The sky is now quite clear; some stars are shining and on the horizon the reflex of the rising moon is seen.)
O
- pre - mo! Ta - le è il gau - dio del - l'a - ni - ma che
bra - ces; for I fear that my soul hath her con -
p


te-mo, te - - mo che più non mi sa-rà con - ces - so que-
tent so ab - - - so - lute, That not an-o-ther com-fort like
-st'at-ti-mo di - vi-no nel-l'i - gnoto avve - - nir del mio de - sti - -
un - to that, Which at this hour I call mine own, Succeeds in un-known
XX
Des.
Di - sper - da il ciel gli af - fan - ni e A-mor non
By heav'n's all-gra - cious pow - er, Our love shall
-no.
fate.
XX
pp
mu-ti col mu-tar de - gl'an - - - ni.
aye increase, e'en as our days do grow.
A que-sta tua pre -
Ah! may to thy sweet
pp


D.
A-men ri - spon - - -
A-men their ans - - -
O.
-ghie-ra a-men ri - spon-da la ce - le - ste schie - ra.
pray-er A-men re - spond the choir of Heav'nly voi - ces!
pp
ppp
D.
- da.
- wer.
(appoggiandosi ad un rialzo degli spaldi)
(leaning against the parapet of the quay)
O.
Ah! la gio - - ia m'in-
Ah! this joy will o'er-
string. - - - - - -
a poco - - - - - - - -
O.
- non - - da sì fie - ra - men - - te... che an-
whelm me, This is too much, it
a poco - - - - - -
sino al - - - - - -
dim.
O.
- san - - - - te mi gia-cio...
stops me, I stagger.
p


YY ♩ = 88.
Des.
pp
O - tel - lo!...
O - thel - lo!
O.
un ba - - cio... Un
A kiss. A
YY ♩ = 88. con espressione
pp
p
ba - cio...
kiss.
p
f
an - co - ra un ba - - - cio.
And yet an - o - ther kiss!
Poco più lento. ♩ = 80
Poco più lento. ♩ = 80.
ppp
ppp
(alzandosi e mirando il cielo)
(rising and looking up to the sky)
Già la ple - ia - de ar - den - te in mar di -
See the Wain is de - cli - ning in the


Des.
Tar - da è la
Late is the
O.
- scen - de.
sky.
D.
not - - te.
night.
ZZ
pp
Vien... Ve - ne - re
Come, Ve-nus stands on
ZZ
pp
D.
O - tel
O - thel
O.
splen
high.
mf



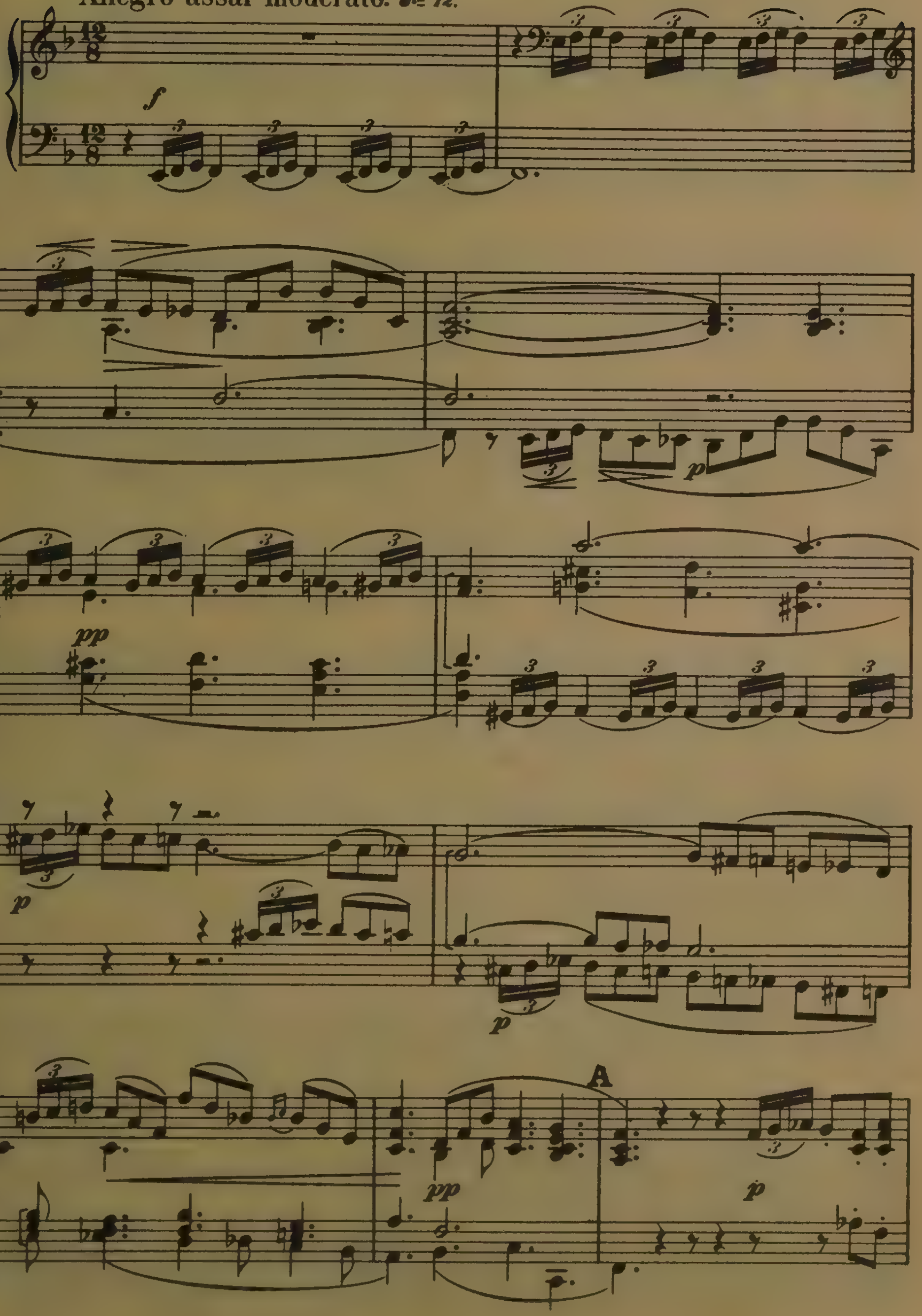
End of the 1st Act.

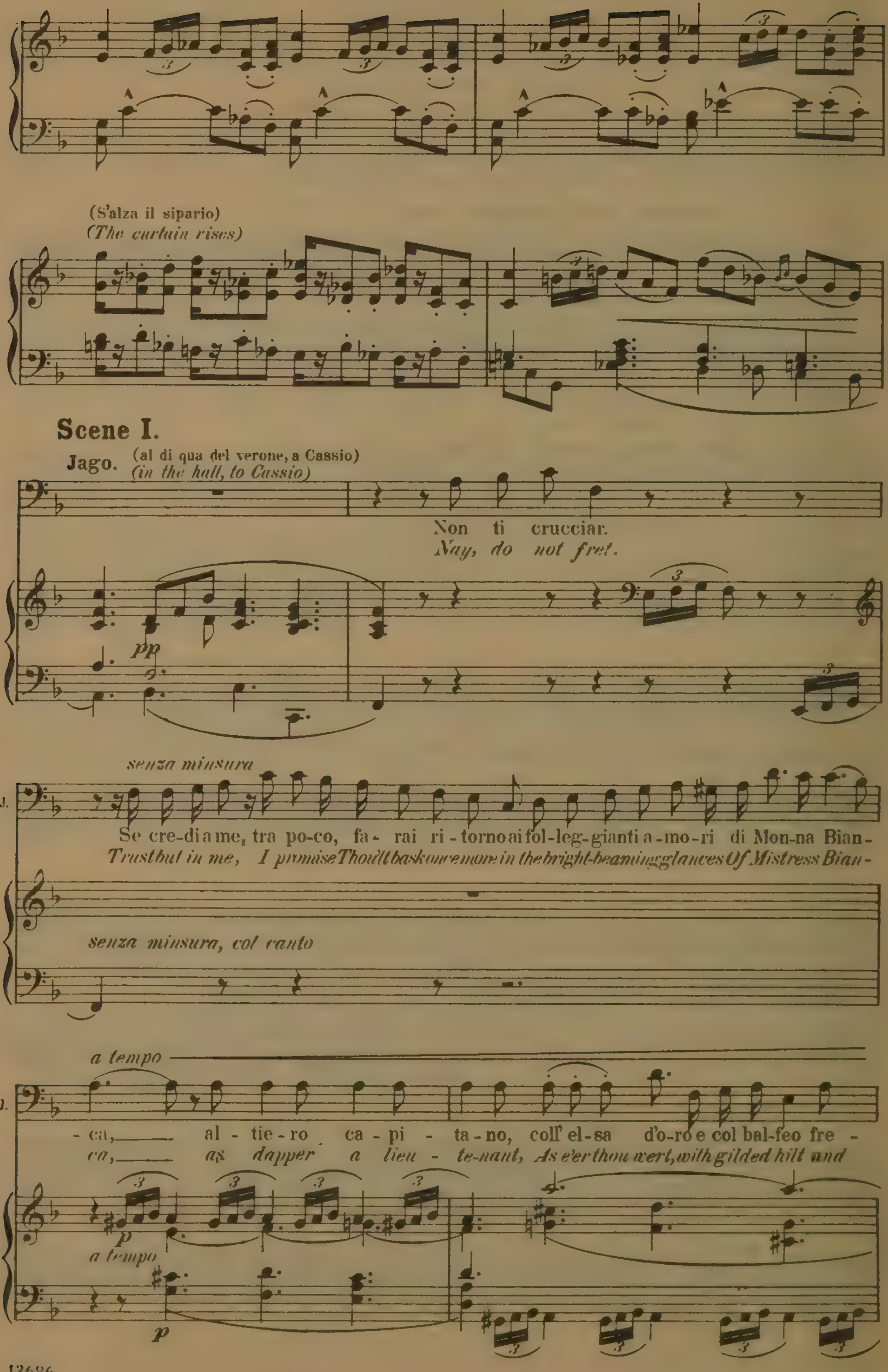
ACT II.

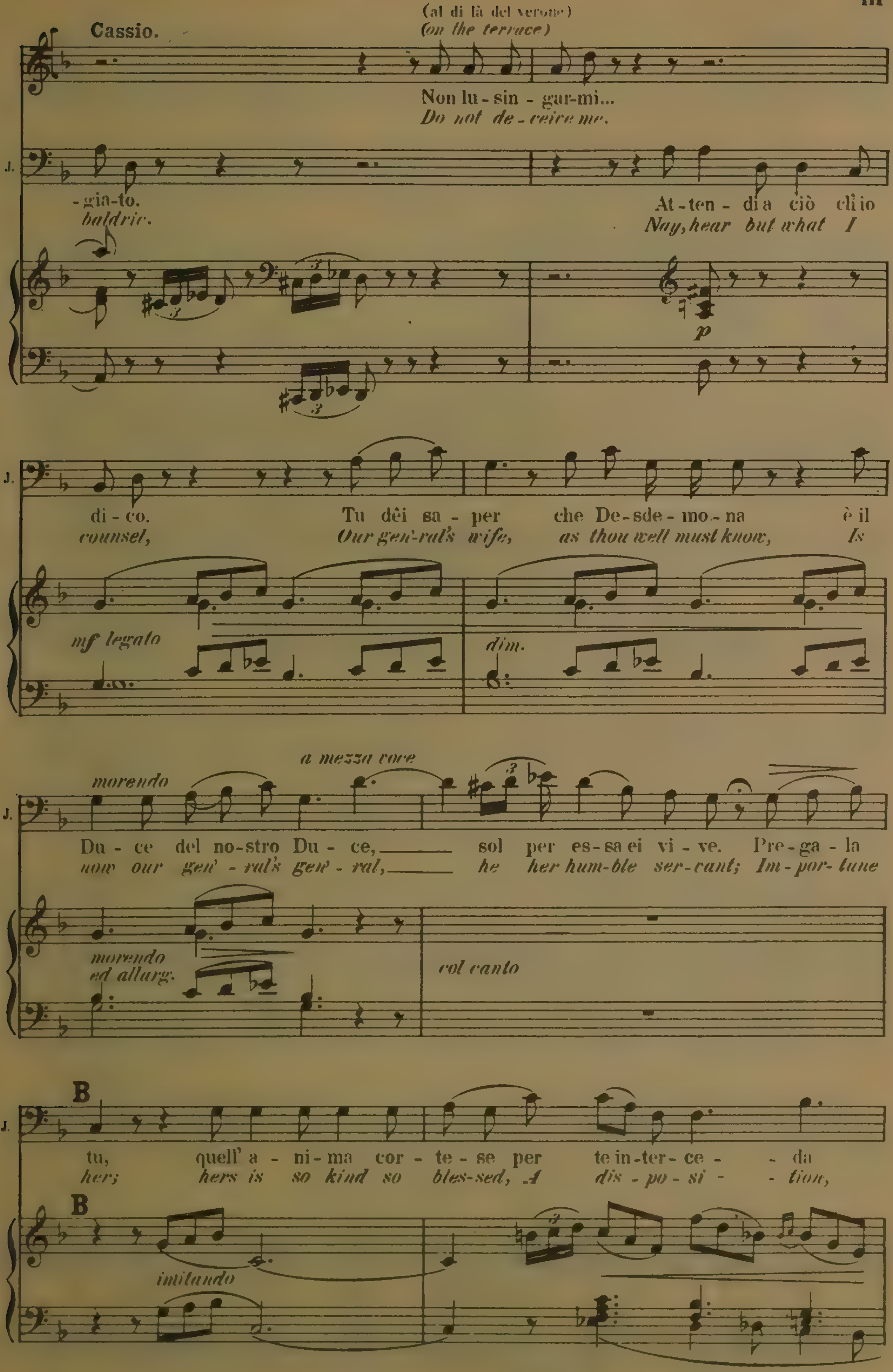
Una sala terrena nel castello.
A Hall on the Ground Floor of the Castle.

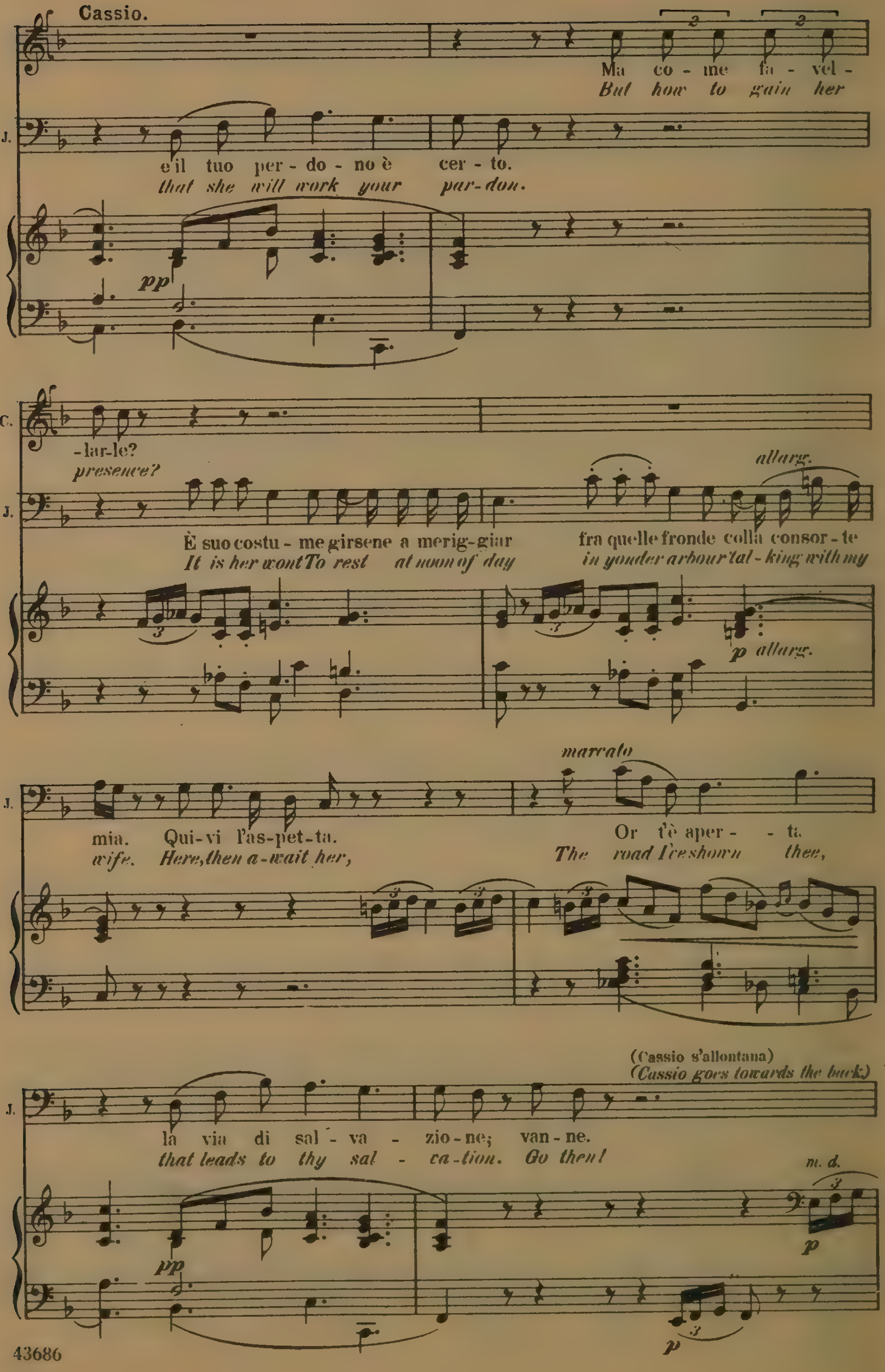
Una invetriata la divide da un grande giardino.— Un verone.
A glass partition divides it from a large garden at back. A terrace.

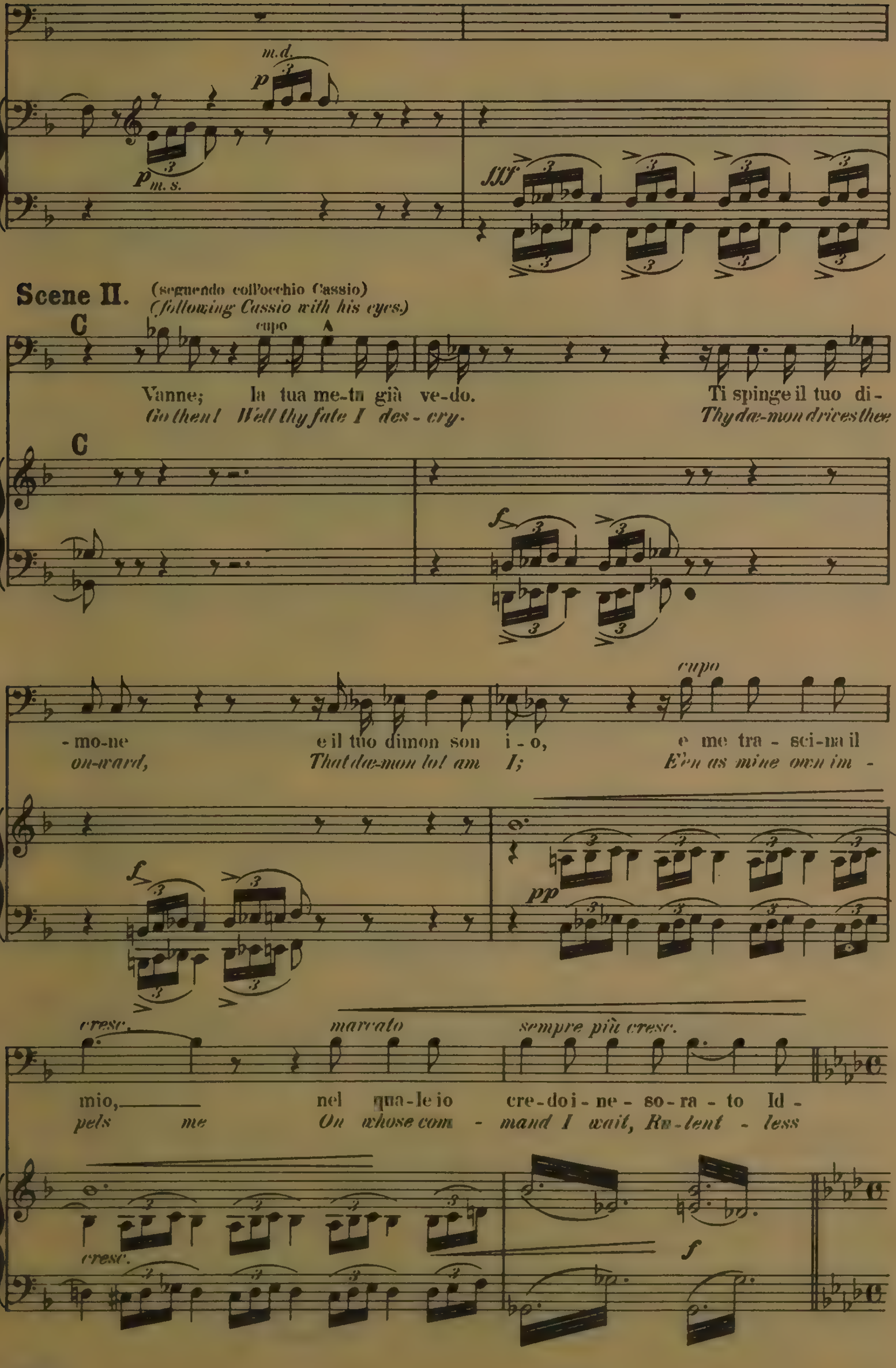
Allegro assai moderato. ♩.= 72.

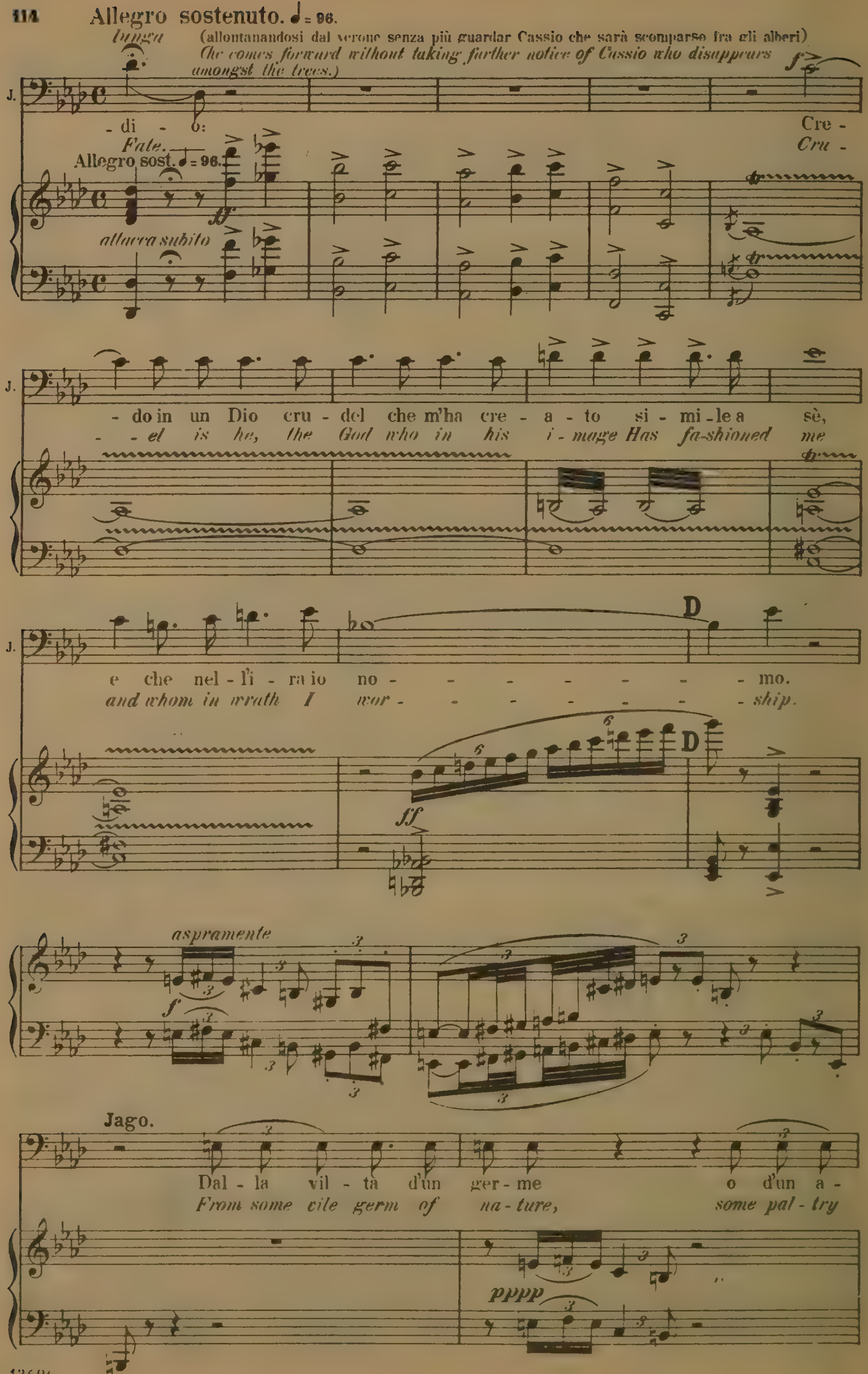


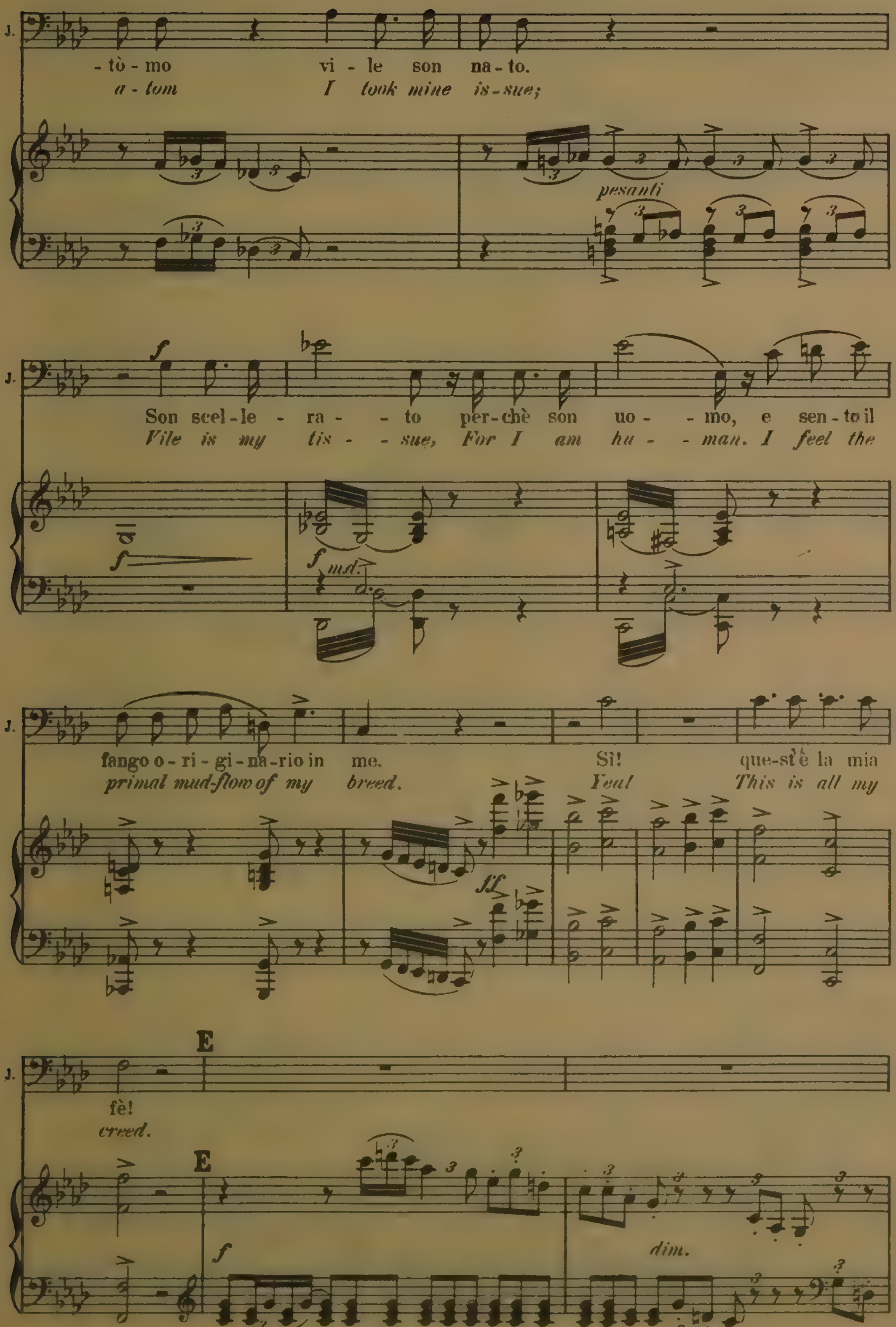

(S'alza il sipario)
(The curtain rises)
Scene I.
Jago.
(al di qua del verone, a Cassio)
(in the hall, to Cassio)
Non ti crucciar.
Nay, do not fret.
pp
senza minsura
J.
Se cre-di a me, tra po-co, fa- rai ri-torno ai fol-leg-gianti a-mo-ri di Mon-na Bian-
Trust but in me, I promise Thou'lt bask once more in the bright-beaming glances Of Mistress Bian-
senza minsura, col canto
a tempo
J.
- ca, al - tie-ro ca-pi - ta-no, coll'el-sa d'o-ro e col bal-feo fre -
ca, as dapper a lieu - te-nant, As e'er thou wert, with gilded hilt and
p
a tempo
p

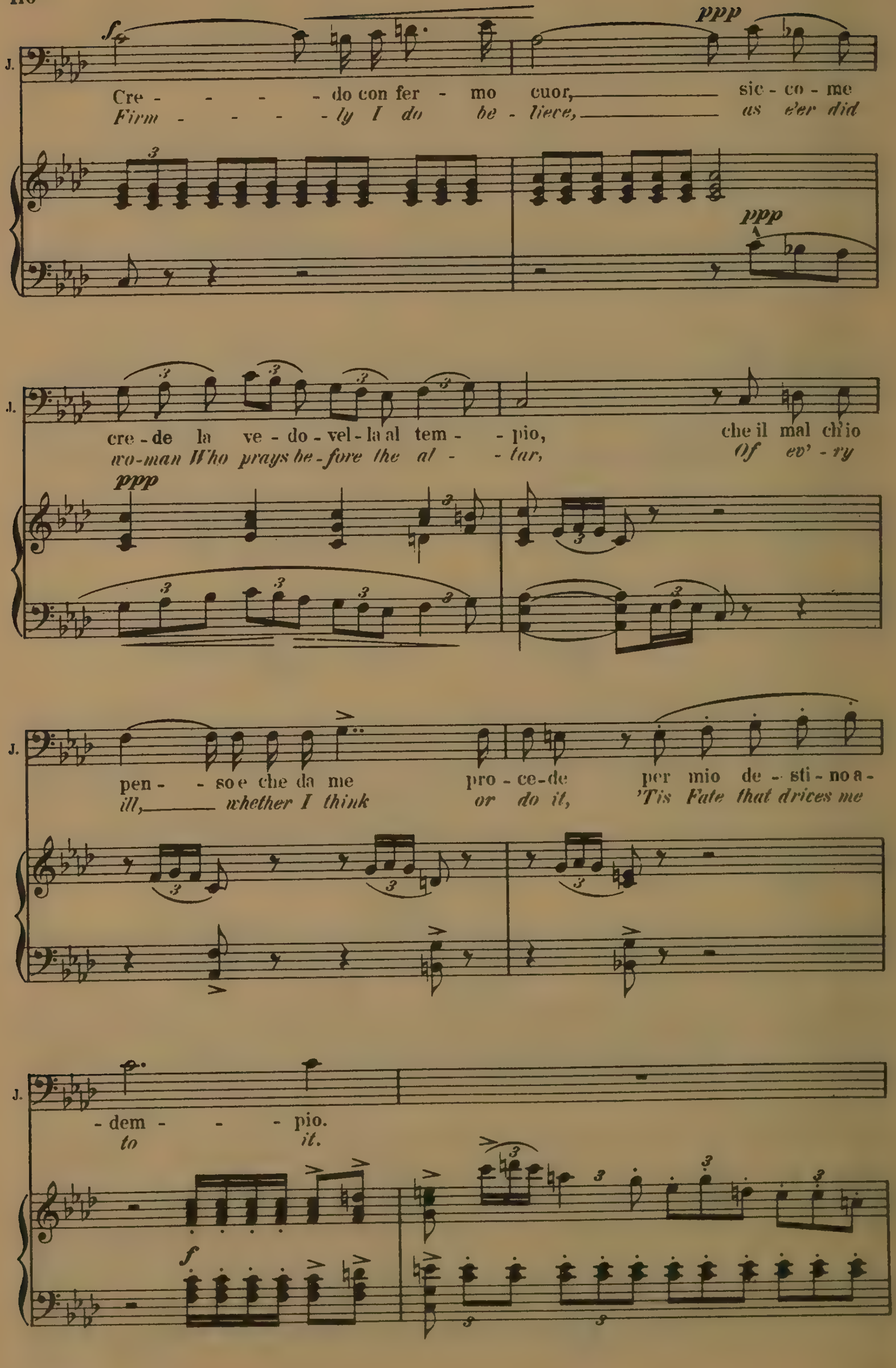

Cassio.
(al di là del verone)
(on the terrace)
Non lu - sin - gar-mi...
Do not de - ceive me.
J.
- gia-to.
baldric.
At - ten - di a ciò ch'io
Nay, hear but what I
p
di - co.
counsel,
Tu dêi sa - per che De - sde - mo - na è il
Our gen'ral's wife, as thou well must know, Is
mf legato
dim.
morendo
a mezza voce
Du - ce del no - stro Du - ce, sol per es - sa ei vi - ve. Pre - ga - la
now our gen' - ral's gen' - ral, he her hum - ble ser - vant; Im - por - tune
morendo ed allarg.
col canto
B
tu, quell' a - ni - ma cor - te - se per te in - ter - ce - da
her; hers is so kind so bles - sed, A dis - po - si - tion,
imitando

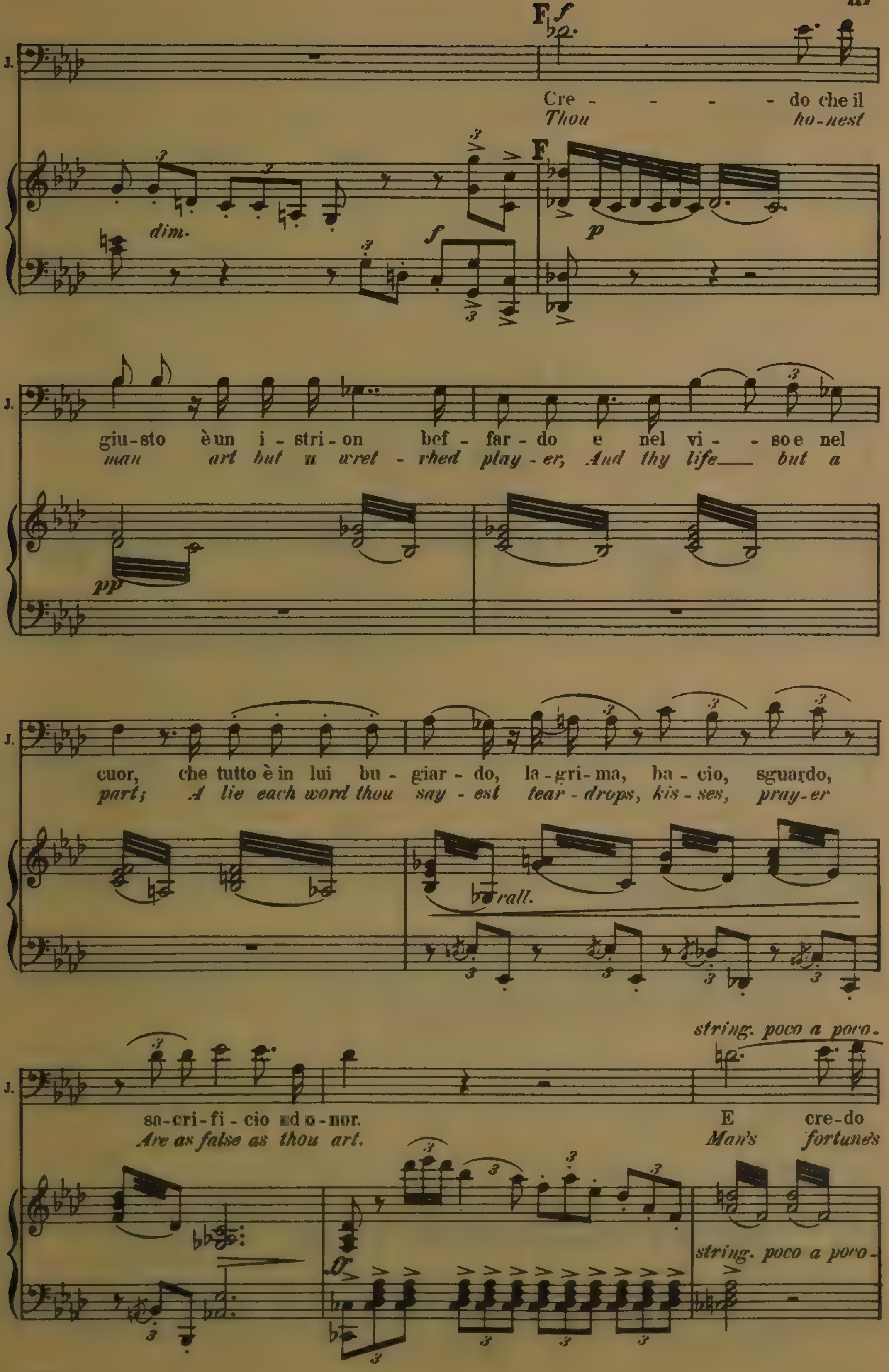

Cassio.
Ma co - me fa - vel - -lar-le?
But how to gain her presence?
J.
e il tuo per - do - no è cer - to.
that she will work your par-don.
pp
C.
J.
È suo costu - me girsene a merig-giar fra quelle fronde colla consor - te mia. Qui-vi l'as-pet-ta.
It is her wont To rest at noon of day in yonder arbour tal - king with my wife. Here, then a-wait her,
allarg.
p allarg.
marcato
Or t'è aper - - ta la via di sal - va - zio - ne; van - ne.
The road I've shown thee, that leads to thy sal - va - tion. Go then!
(Cassio s'allontana)
(Cassio goes towards the back)
m. d.
p

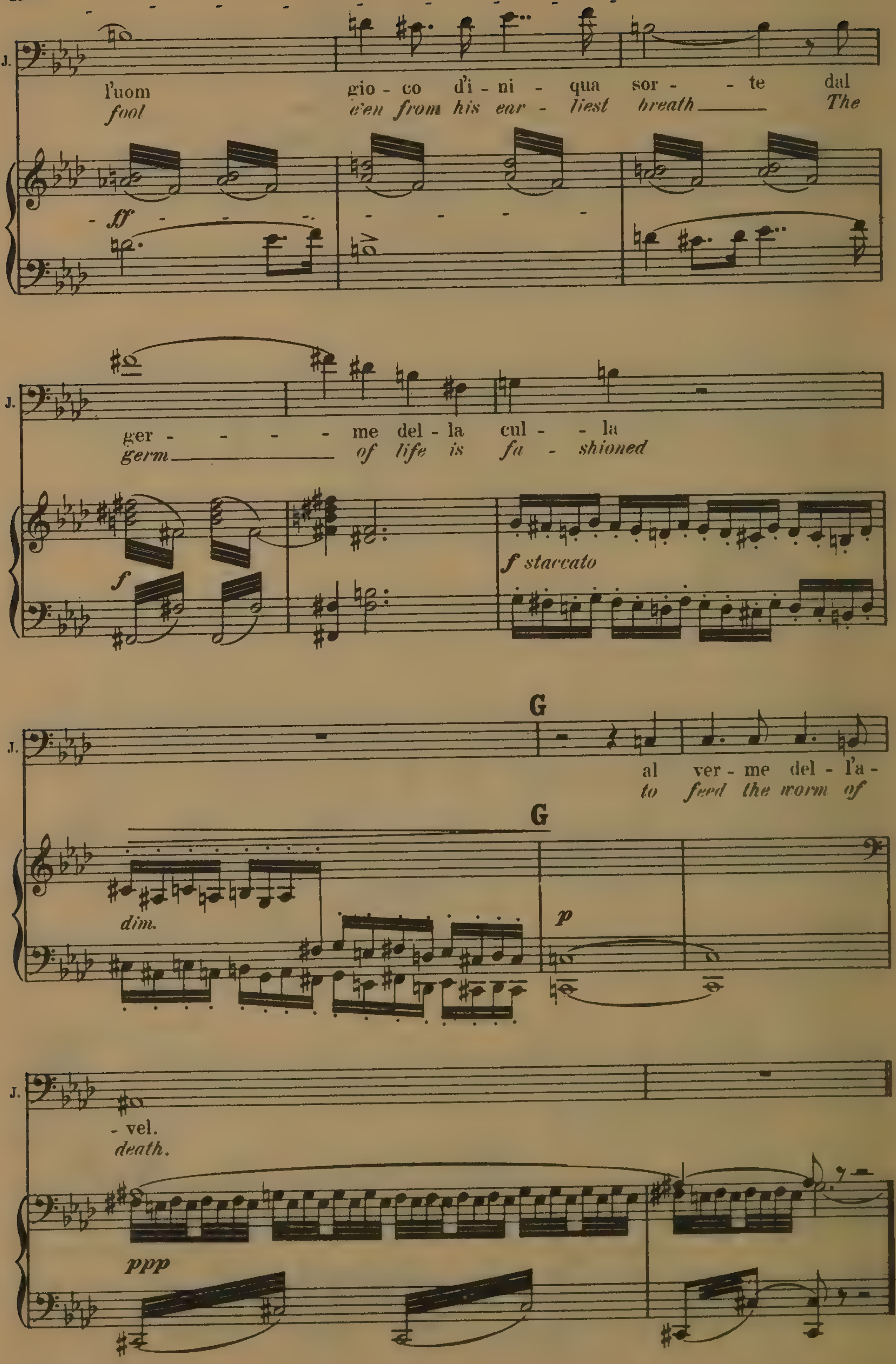

J.
m.d.
p
p m.s.
fff
Scene II.
(seguendo coll'occhio Cassio)
(following Cassio with his eyes.)
C
cupo
Vanne; la tua me-ta già ve-do.
Go then! Well thy fate I des - cry.
Ti spinge il tuo di-
Thy dæ-mon drives thee
f
- mo-ne e il tuo dimon son i - o,
on-ward, That dæ-mon lo! am I;
cupo
e me tra - sci-na il
E'en as mine own im -
pp
cresc.
marcato
sempre più cresc.
mio, nel qua-le io cre-do i - ne - so-ra - to Id -
pels me On whose com - mand I wait, Re-lent - less

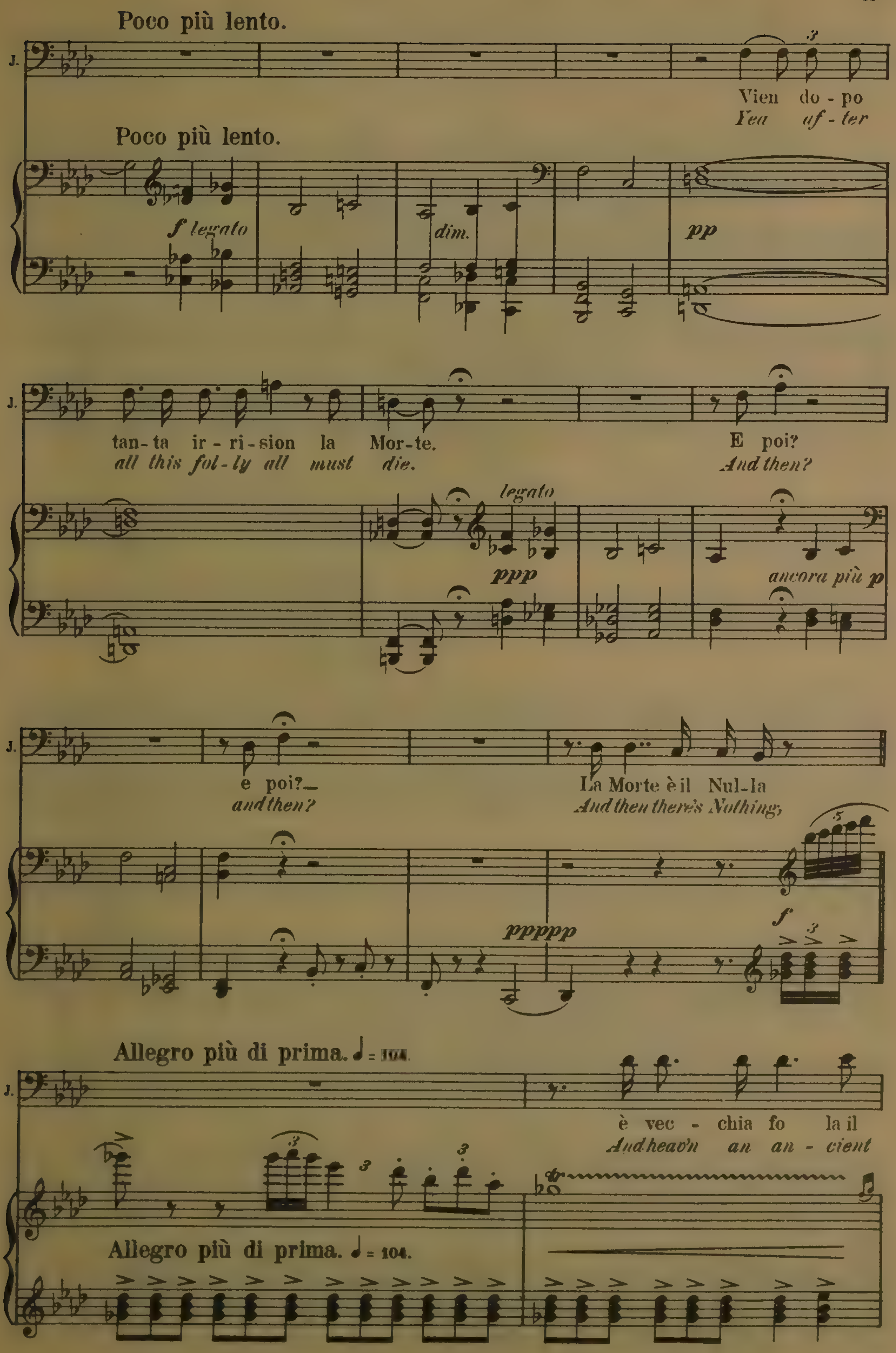
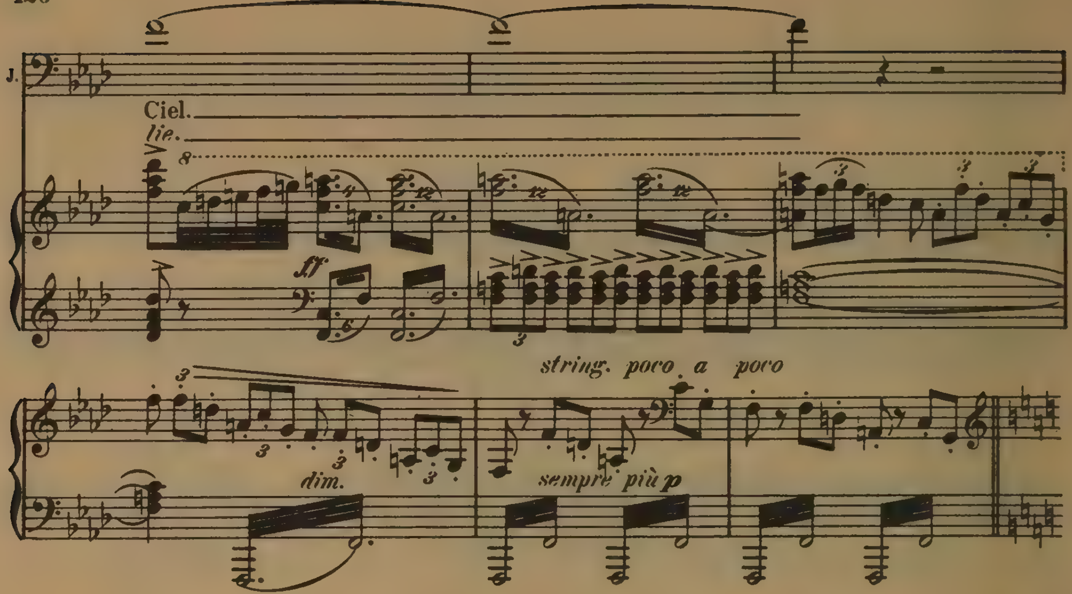

Allegro sostenuto. ♩= 96.
lunga
(allontanandosi dal verone senza più guardar Cassio che sarà scomparso fra gli alberi)
(he comes forward without taking further notice of Cassio who disappears amongst the trees.)
J.
- di - o:
Fate.
Cre -
Cru -
Allegro sost. ♩= 96.
attacca subito
- do in un Dio cru - del che m'ha cre - a - to si - mi - le a sè,
- el is he, the God who in his i - mage Has fa-shioned me
e che nel - l'i - ra io no - - - - - - - mo.
and whom in wrath I wor - - - - - - - ship.
D
aspramente
Jago.
Dal - la vil - tà d'un ger - me o d'un a -
From some vile germ of na - ture, some pal - try
pppp

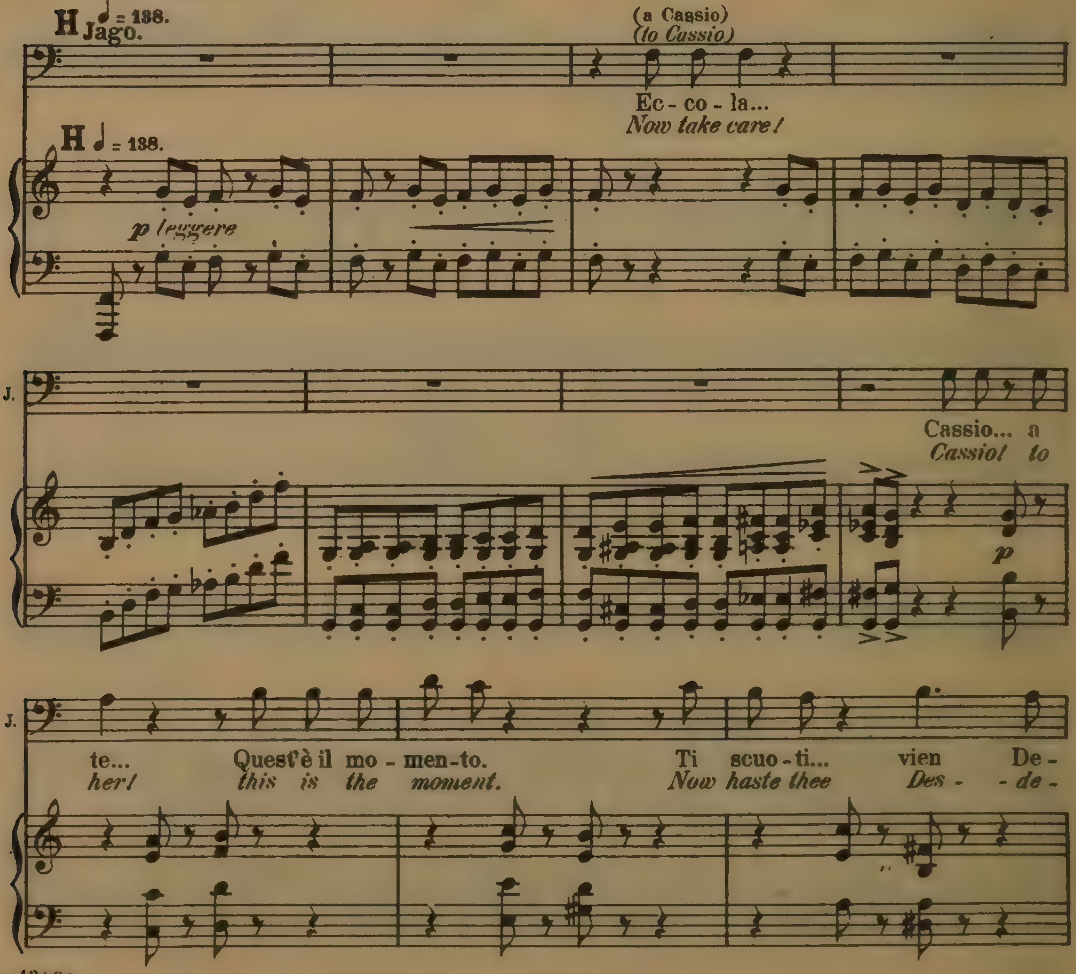

J.
-tò-mo vi-le son na-to.
a-tom I took mine is-sue;
pesanti
J.
Son scel-le-ra-to per-chè son uo-mo, e sen-to il
Vile is my tis-sue, For I am hu-man. I feel the
J.
fango o-ri-gi-na-rio in me. Sì! que-st'è la mia
primal mud-flow of my breed. Yea! This is all my
J.
E
fè!
creed.
E
dim.

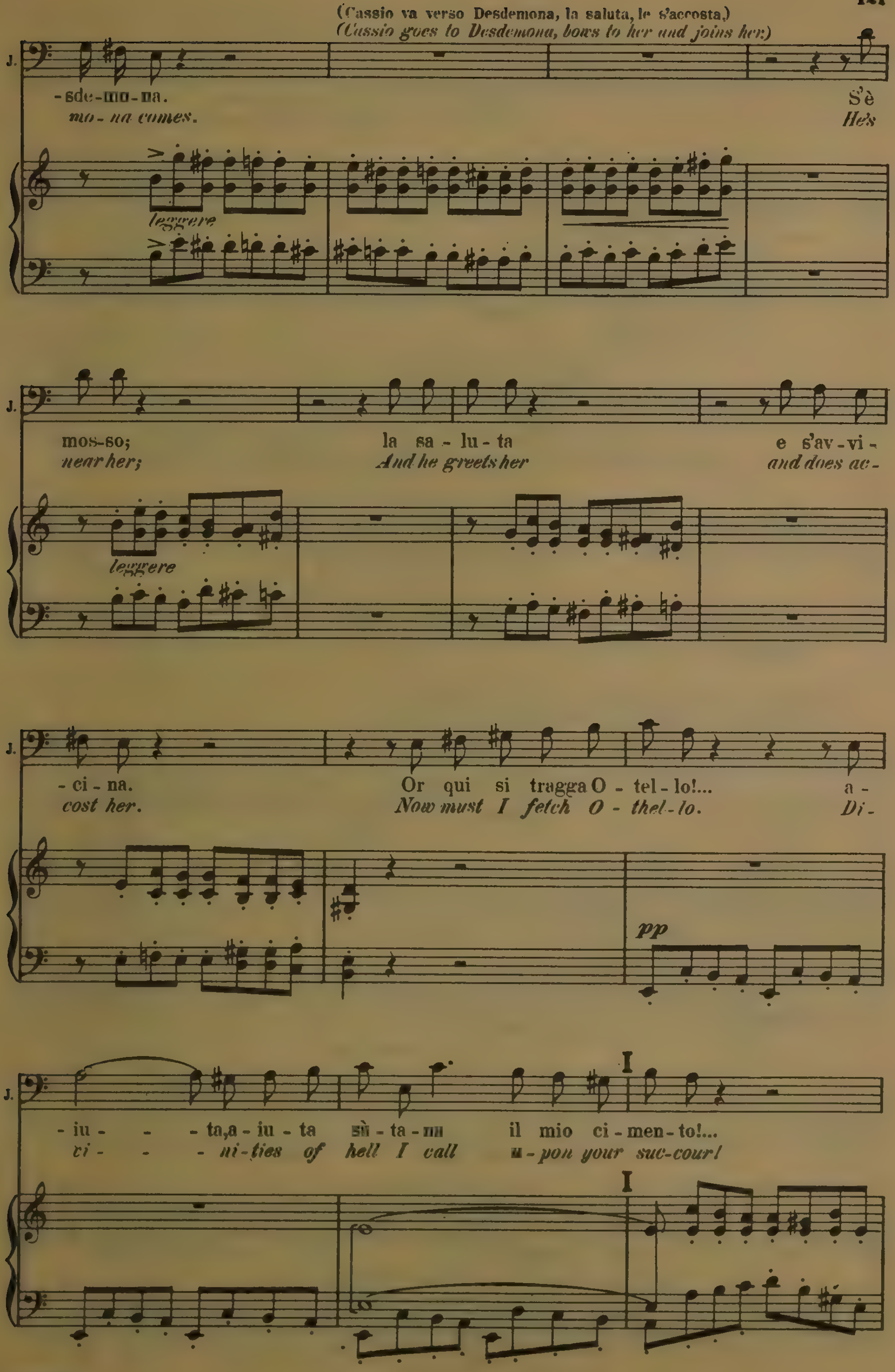

J.
f
ppp
Cre - - - - do con fer - mo cuor, sic - co - me
Firm - - - - ly I do be - lieve, as e'er did
cre - de la ve - do - vel - la al tem - - pio,
wo-man Who prays be - fore the al - - tar,
che il mal ch'io pen - - so e che da me pro - ce - de
Of ev' - ry ill, whether I think or do it,
per mio de - sti - no a - dem - - - pio.
'Tis Fate that drives me to it.
f

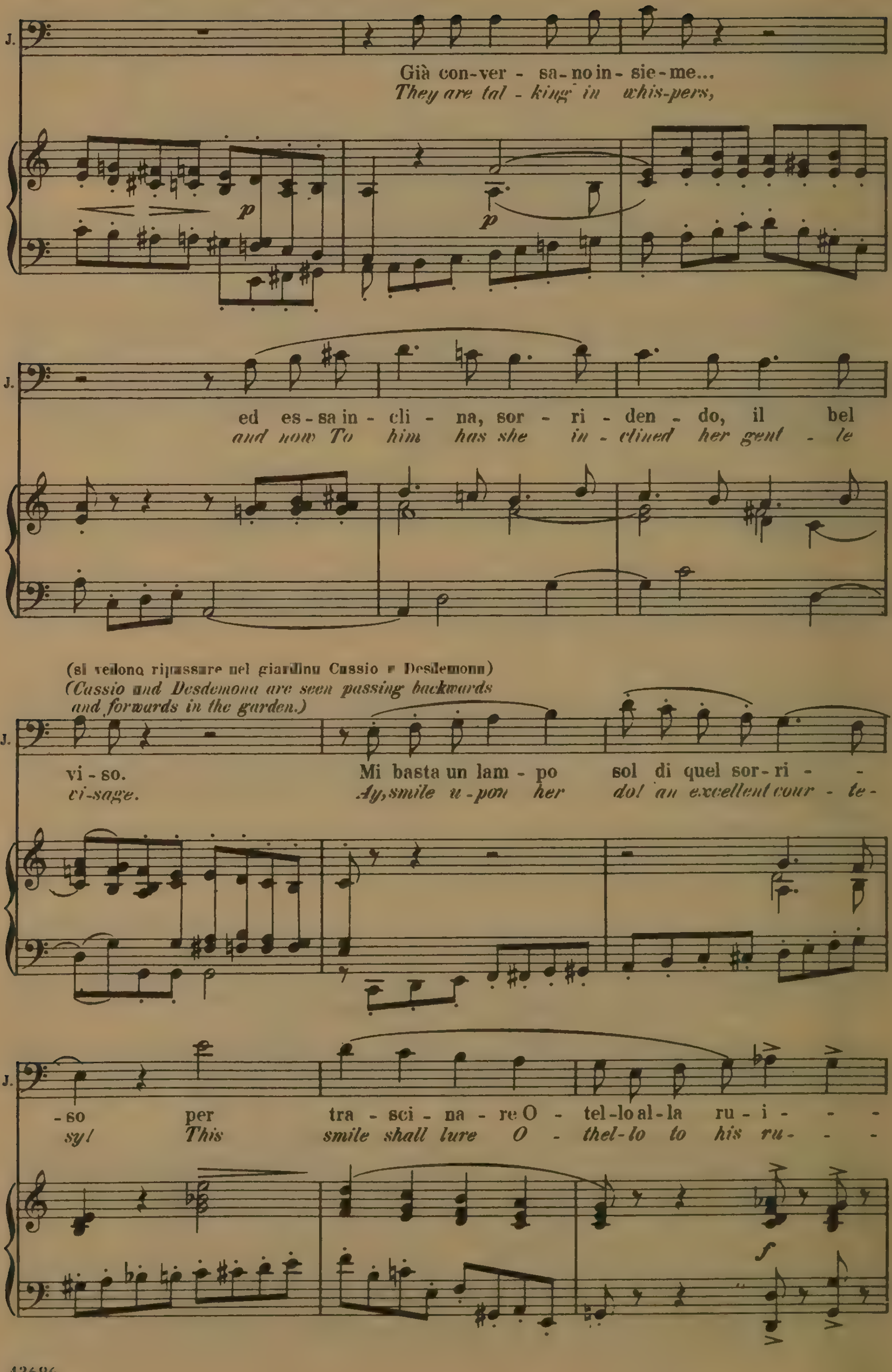

F f
J.
Cre - - - - do che il
Thou ho-nest
F
dim.
f
p
giu-sto è un i-stri-on bef-far-do e nel vi- - so e nel
man art but a wret-ched play-er, And thy life but a
pp
cuor, che tutto è in lui bu-giar-do, la-gri-ma, ba-cio, sguardo,
part; A lie each word thou say-est tear-drops, kis-ses, prayer
rall.
string. poco a poco.
sa-cri-fi-cio ed o-nor. E cre-do
Are as false as thou art. Man's fortune's
string. poco a poco.

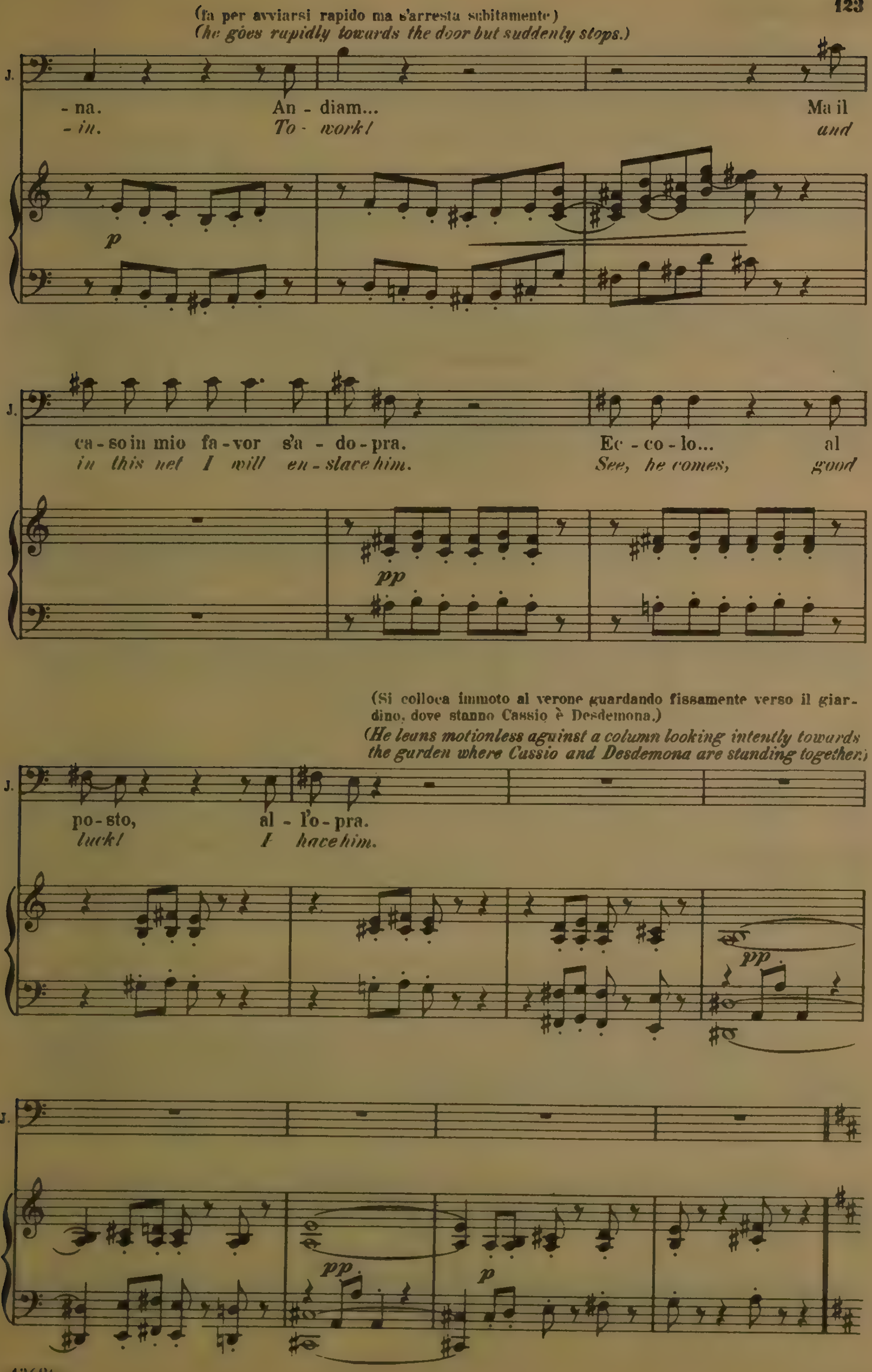

J.
l'uom gio - co d'i - ni - qua sor - - te dal
fool e'en from his ear - liest breath The
ff
ger - - - - me del - la cul - - la
germ of life is fa - shioned
f
f staccato
dim.
G
al ver - me del - l'a -
to feed the worm of
p
- vel.
death.
ppp

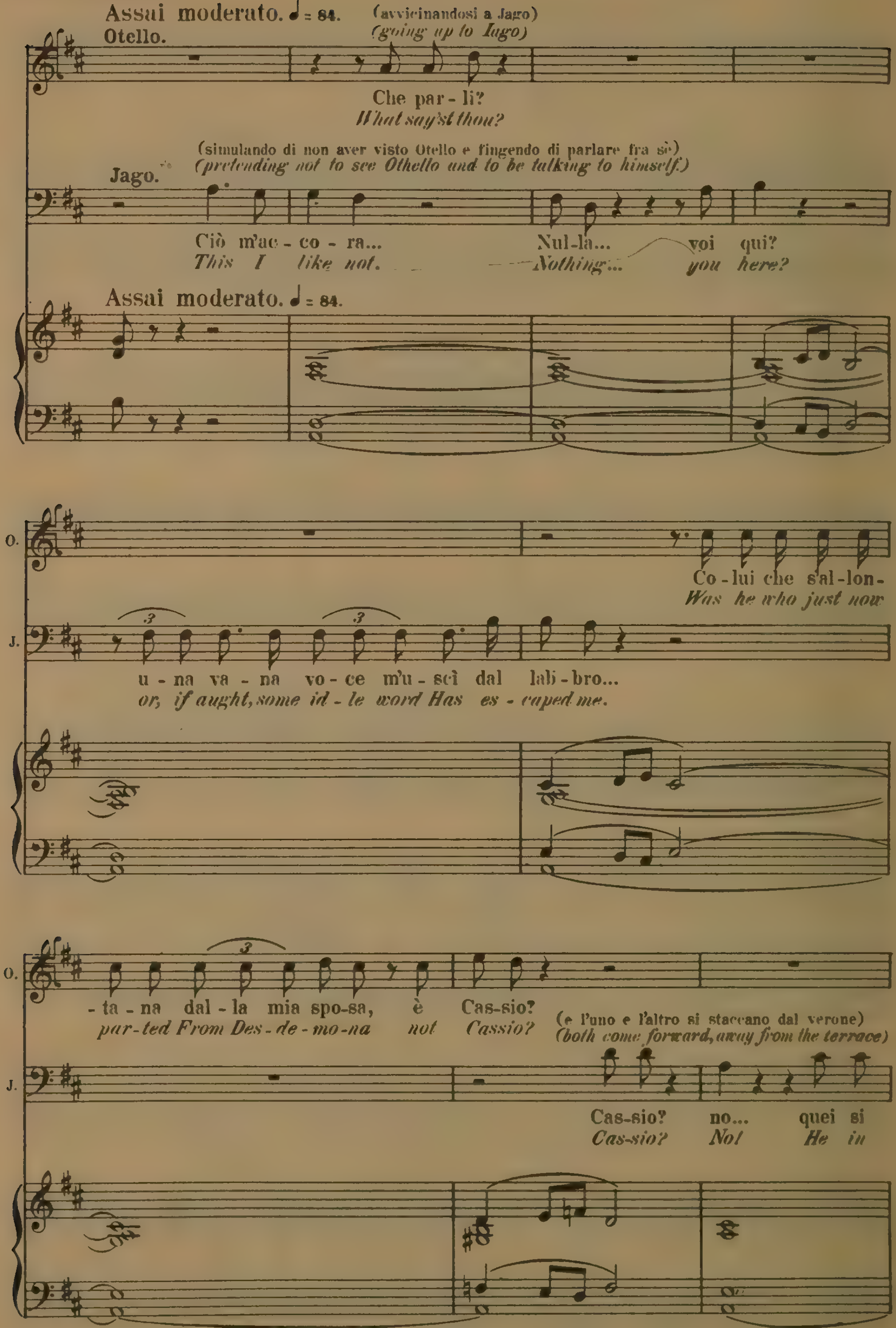

Poco più lento.
J.
Vien do - po
Yea af - ter
Poco più lento.
f legato
dim.
pp
tan- ta ir - ri - sion la Mor- te.
all this fol - ly all must die.
E poi?
And then?
legato
ppp
ancora più p
e poi?
and then?
La Morte è il Nul-la
And then there's Nothing,
ppppp
f
Allegro più di prima. ♩ = 104.
è vec - chia fo la il
And heav'n an an - cient
Allegro più di prima. ♩ = 104.

(Si vede passare nel giardino Desdemona con Emilia. Iago si slancia al verone, al di là del quale è appostato Cassio.)
(Desdemona and Emilia are seen to enter the garden. Iago goes toward the terrace beyond which Cassio has taken his position.)

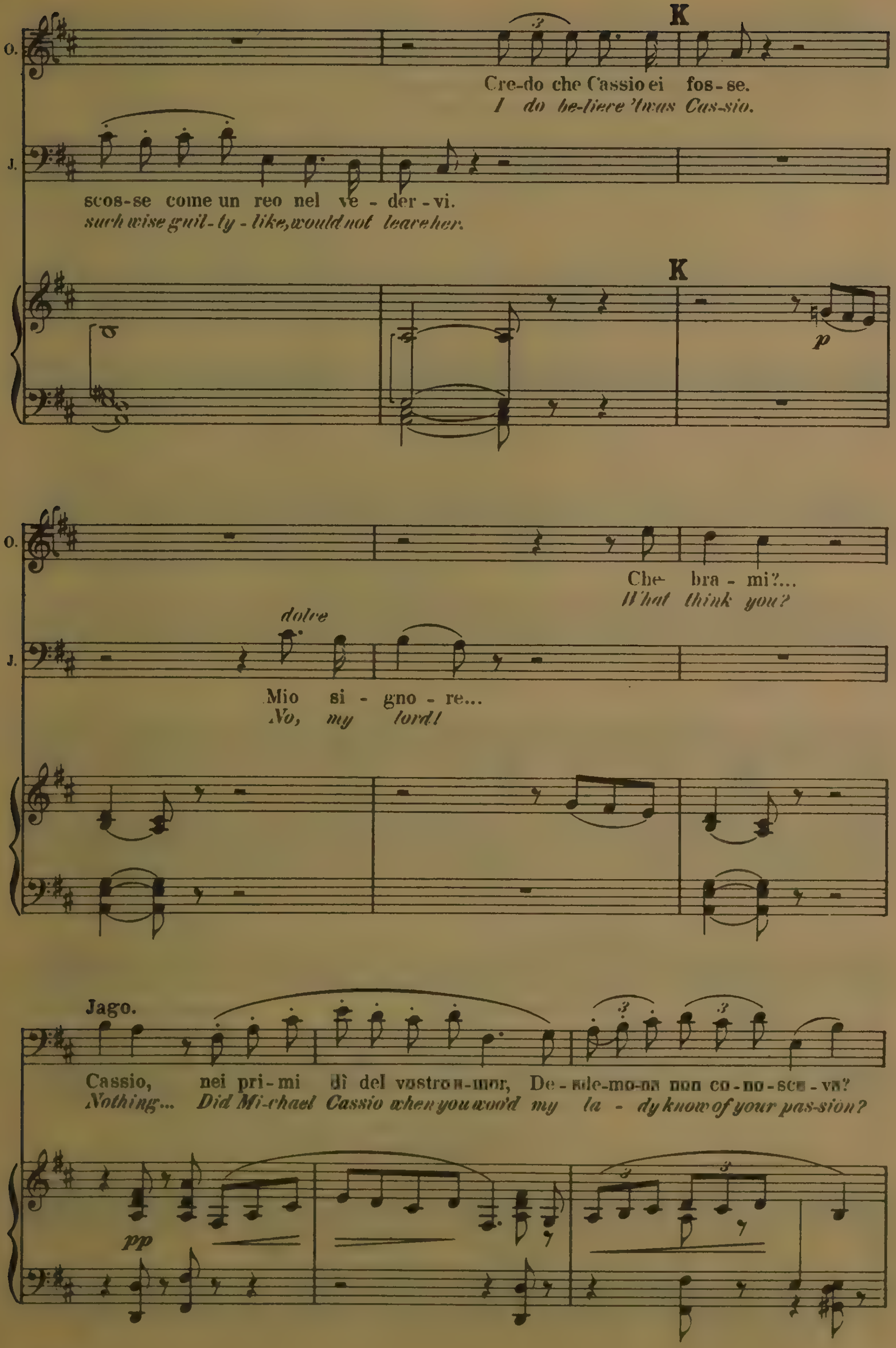
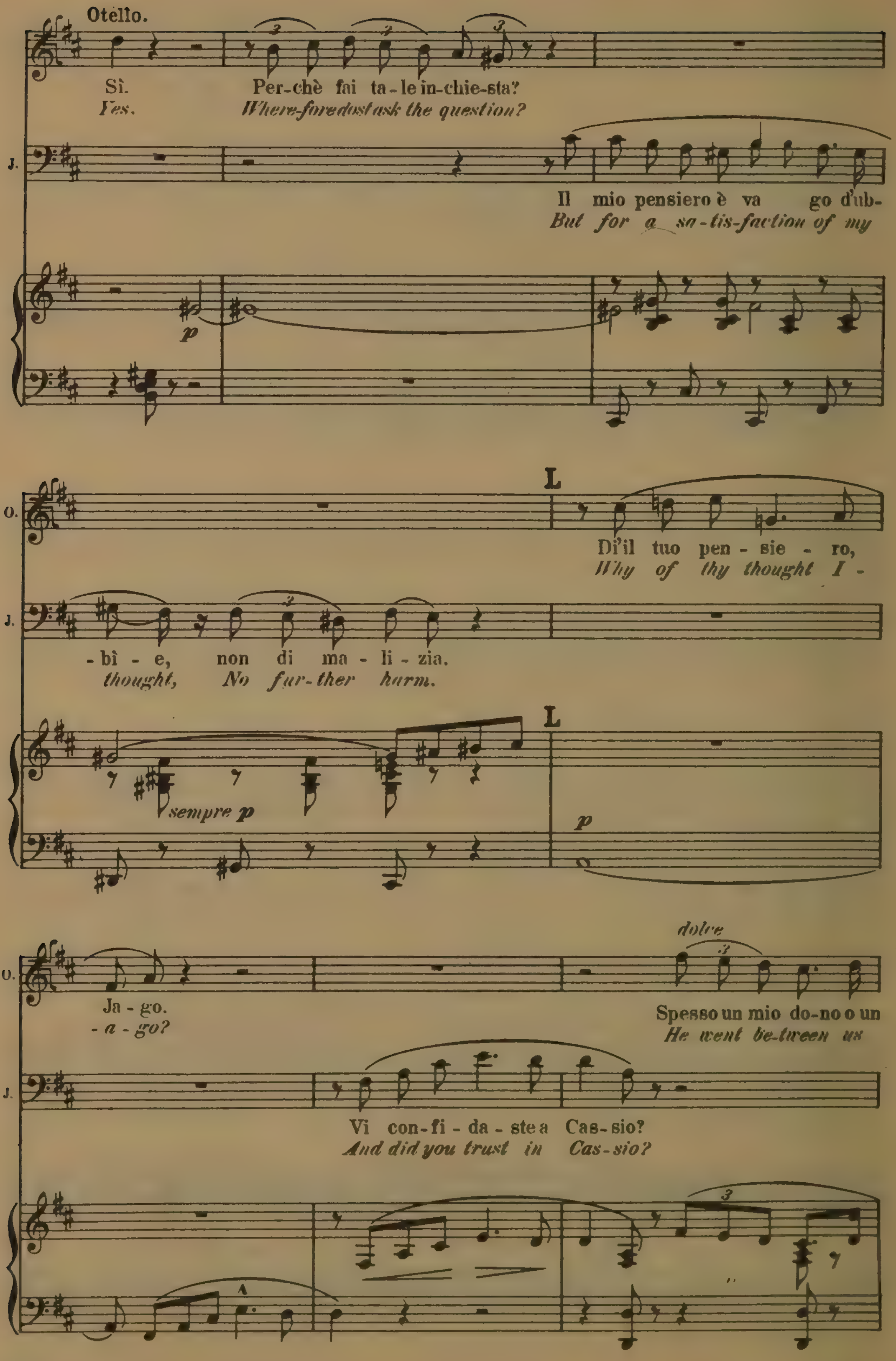


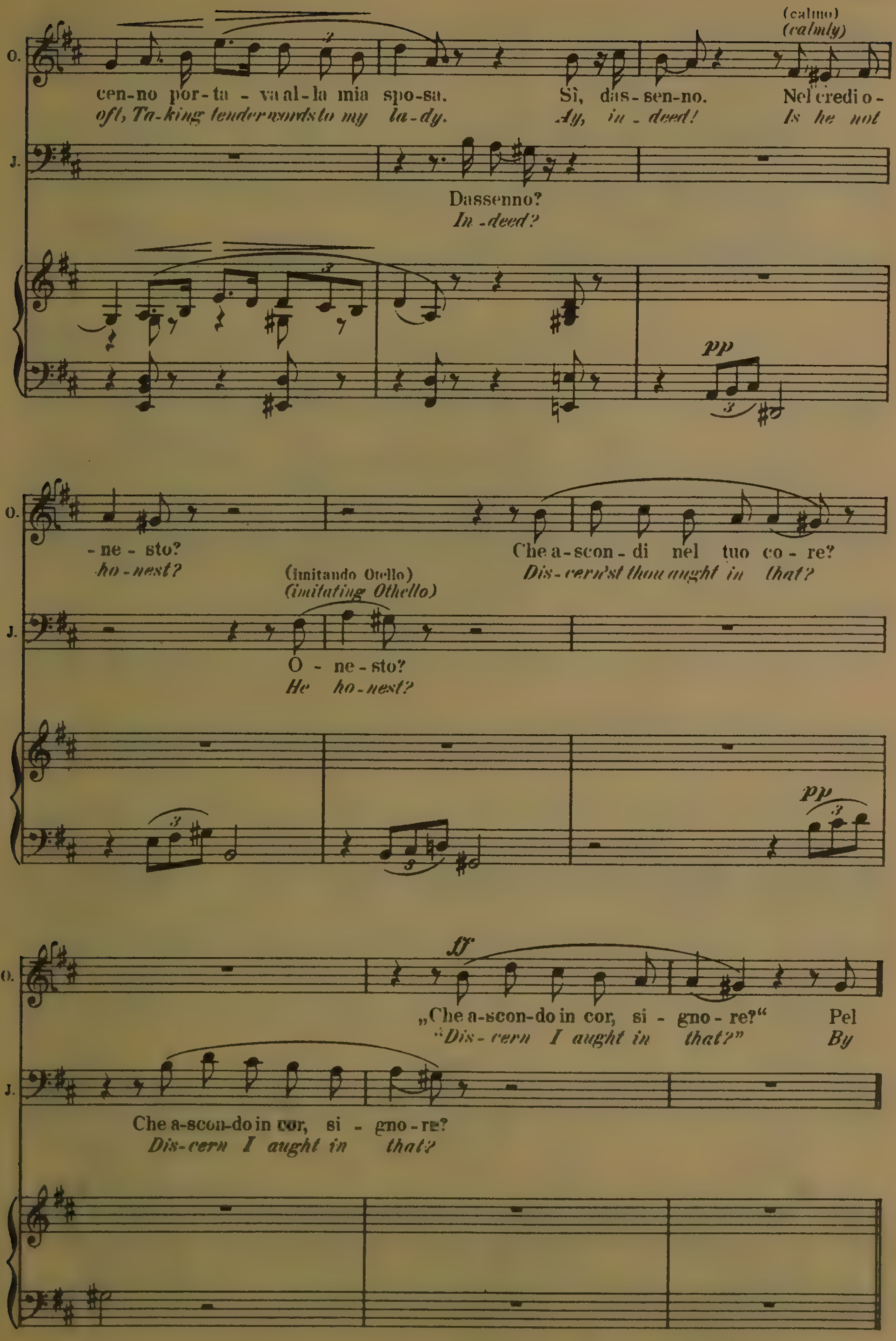

(Cassio va verso Desdemona, la saluta, le s'accosta.)
(Cassio goes to Desdemona, bows to her and joins her.)
J.
-sde-mo-na. S'è
mo-na comes. He's
leggere
mos-so; la sa-lu-ta e s'av-vi-
near her; And he greets her and does ac-
leggere
-ci-na. Or qui si tragga O-tel-lo!... a-
cost her. Now must I fetch O-thel-lo. Di-
pp
-iu- -ta, a-iu-ta sa-ta-na il mio ci-men-to!...
vi- -ni-ties of hell I call u-pon your suc-cour!
I

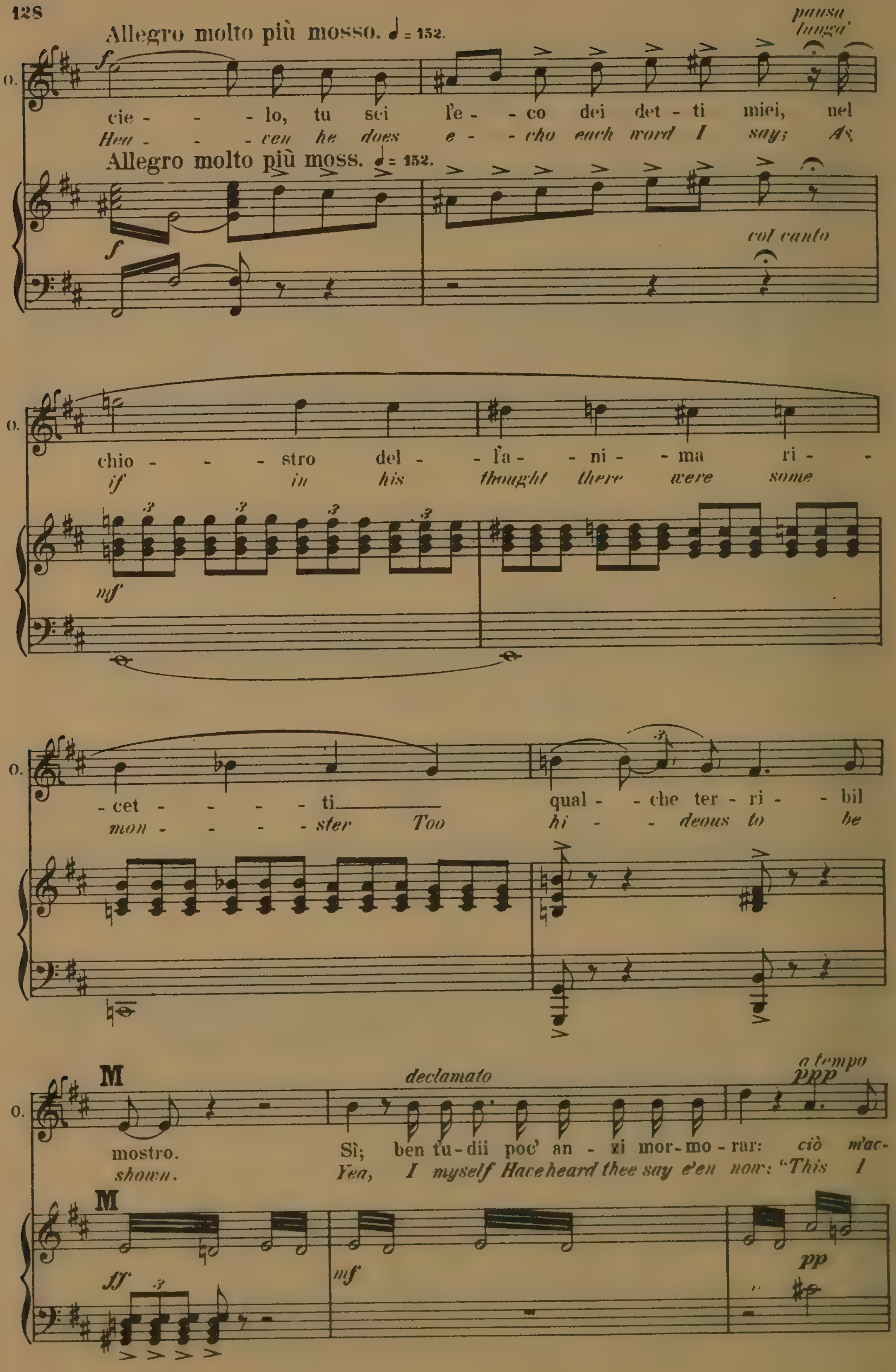

J.
Già con-ver - sa-no in - sie-me...
They are tal - king in whis-pers,
ed es-sa in - cli - na, sor - ri - den - do, il bel
and now To him has she in - clined her gent - le
(si vedono ripassare nel giardino Cassio e Desdemona)
(Cassio and Desdemona are seen passing backwards and forwards in the garden.)
vi - so. Mi basta un lam - po sol di quel sor - ri - - so per tra - sci - na - re O - tel - lo al - la ru - i - - -
vi-sage. Ay, smile u - pon her do! an excellent cour - te - sy! This smile shall lure O - thel - lo to his ru - - -
p
f

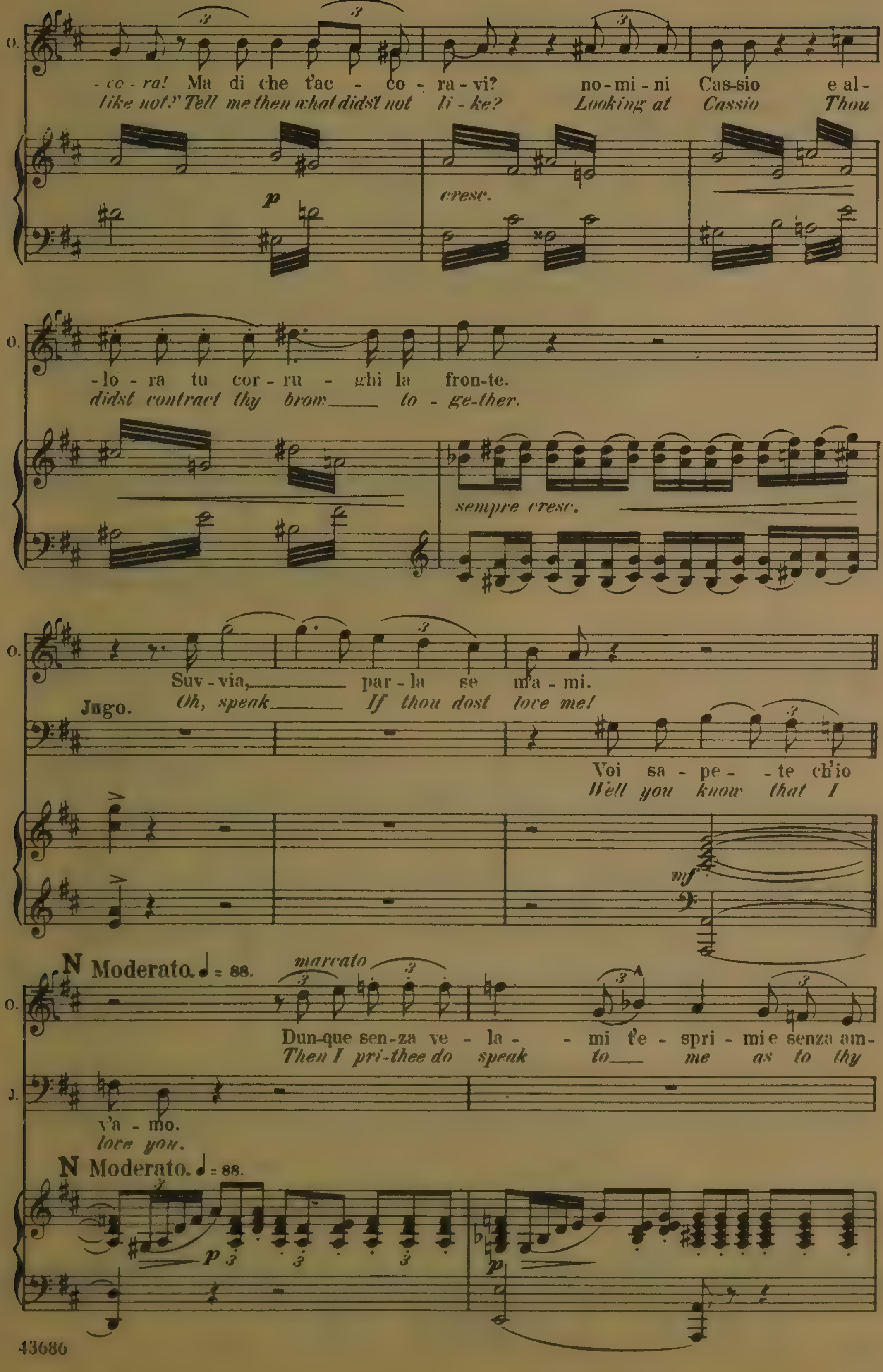

(fa per avviarsi rapido ma s'arresta subitamente)
(he goes rapidly towards the door but suddenly stops.)
J.
-na. An - diam... Ma il
-in. To - work! and
p
ca - so in mio fa - vor s'a - do - pra. Ec - co - lo... al
in this net I will en - slave him. See, he comes, good
pp
(Si colloca immoto al verone guardando fissamente verso il giardino, dove stanno Cassio è Desdemona.)
(He leans motionless against a column looking intently towards the garden where Cassio and Desdemona are standing together.)
po - sto, al - l'o - pra.
luck! I have him.
pp
pp
p

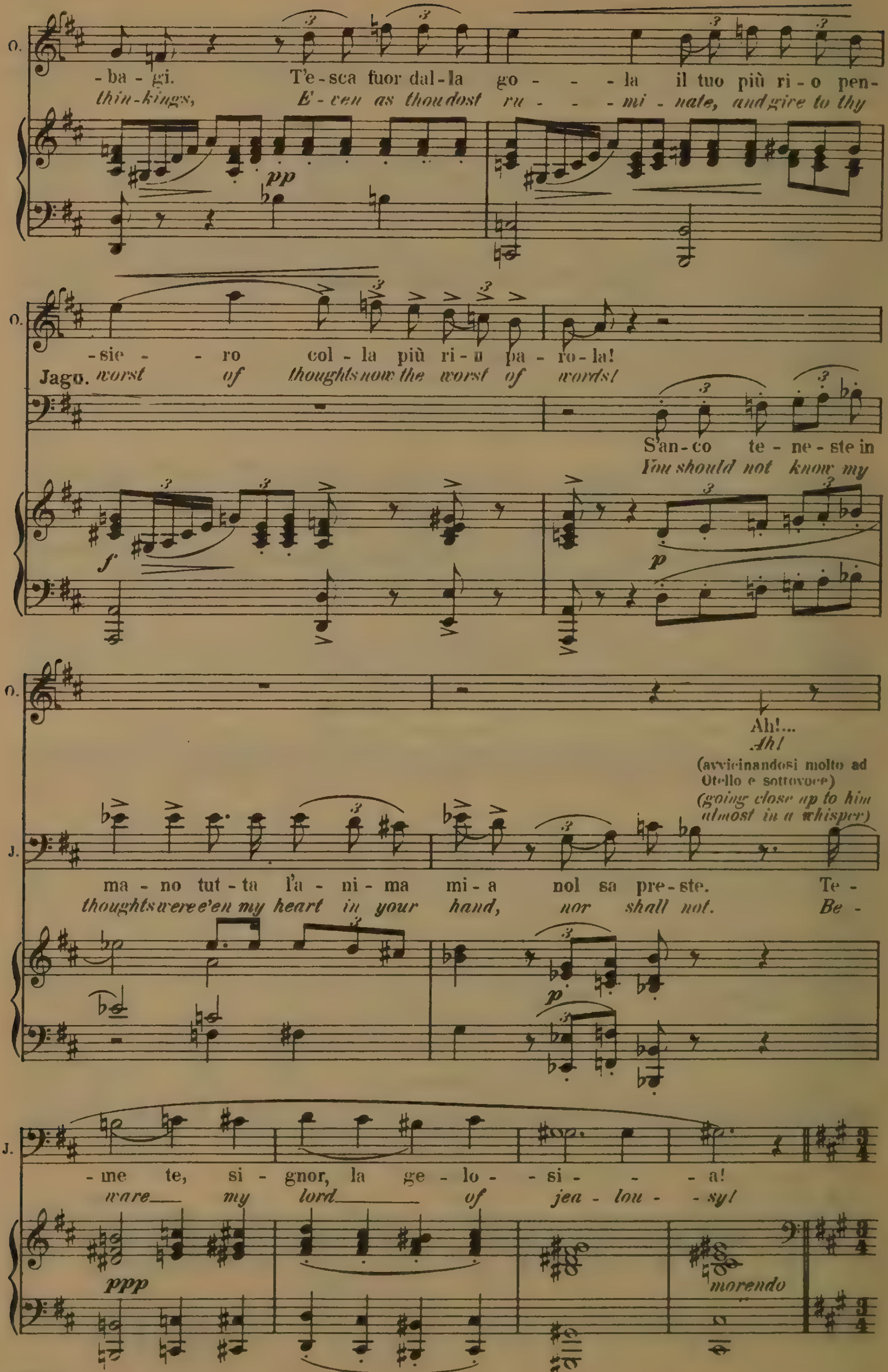

Assai moderato. ♩= 84.
(avvicinandosi a Jago)
(going up to Iago)
Otello.
Che par - li?
What say'st thou?
(simulando di non aver visto Otello e fingendo di parlare fra sè)
(pretending not to see Othello and to be talking to himself)
Jago.
Ciò m'ac - co - ra...
This I like not.
Nul-la...
Nothing...
voi qui?
you here?
Assai moderato. ♩= 84.
O.
J.
u - na va - na vo - ce m'u - scì dal lab - bro...
or, if aught, some id - le word Has es - caped me.
Co - lui che s'al - lon-
Was he who just now
- ta - na dal - la mia spo-sa, è Cas-sio?
par-ted From Des - de - mo - na not Cassio?
(e l'uno e l'altro si staccano dal verone)
(both come forward, away from the terrace)
Cas-sio? no... quei si
Cassio? No! He in

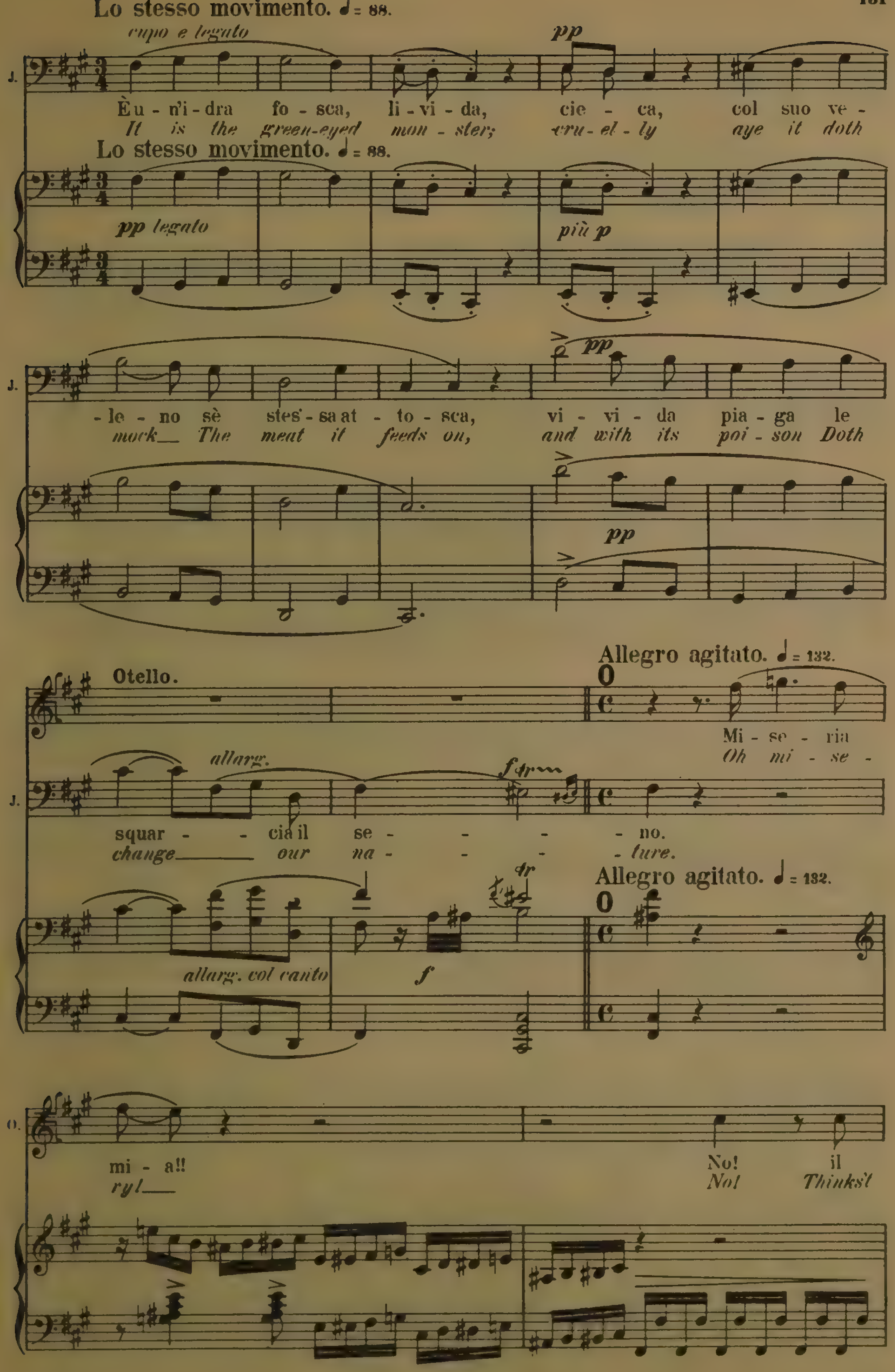

O.
J.
K
Cre-do che Cassio ei fos-se.
I do be-lieve 'twas Cas-sio.
scos-se come un reo nel ve-der-vi.
such wise guil-ty-like, would not leave her.
p
dolce
Che bra-mi?...
What think you?
Mio si-gno-re...
No, my lord!
Jago.
Cassio, nei pri-mi dì del vostro a-mor, De-sde-mo-na non co-no-sce-va?
Nothing... Did Mi-chael Cassio when you woo'd my la-dy know of your pas-sion?
pp

Otello.
Sì.
Yes.
Per-chè fai ta-le in-chie-sta?
Wherefore dost ask the question?
J.
Il mio pensiero è va go d'ub-
But for a sa-tis-faction of my
p
O.
L
Di'il tuo pen - sie - ro,
Why of thy thought I -
J.
-bì - e, non di ma - li - zia.
thought, No fur-ther harm.
sempre p
p
O.
Ja - go.
- a - go?
dolce
Spesso un mio do-no o un
He went be-tween us
J.
Vi con-fi - da - ste a Cas-sio?
And did you trust in Cas-sio?

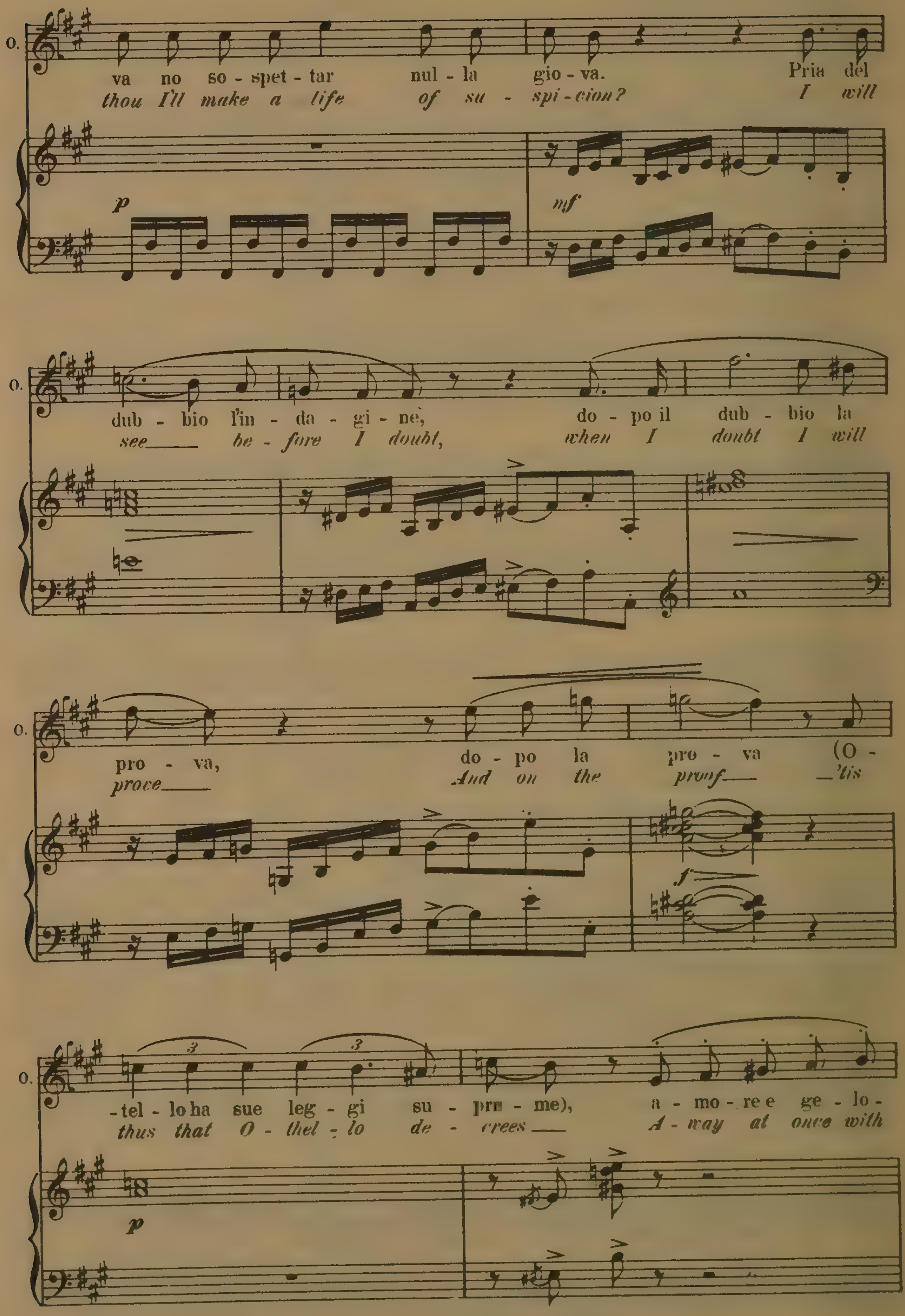

(calmo)
(calmly)
O.
cen-no por-ta - va al-la mia spo-sa. Sì, das-sen-no. Nel credi o-
oft, Ta-king tender words to my la-dy. Ay, in - deed! Is he not
J.
Dassenno?
In - deed?
pp
O.
- ne - sto? Che a-scon-di nel tuo co - re?
ho - nest? Dis-cern'st thou aught in that?
(imitando Otello)
(imitating Othello)
J.
O - ne - sto?
He ho - nest?
pp
O.
ff
„Che a-scon-do in cor, si - gno - re?“ Pel
"Dis - cern I aught in that?" By
J.
Che a-scon-do in cor, si - gno - re?
Dis-cern I aught in that?

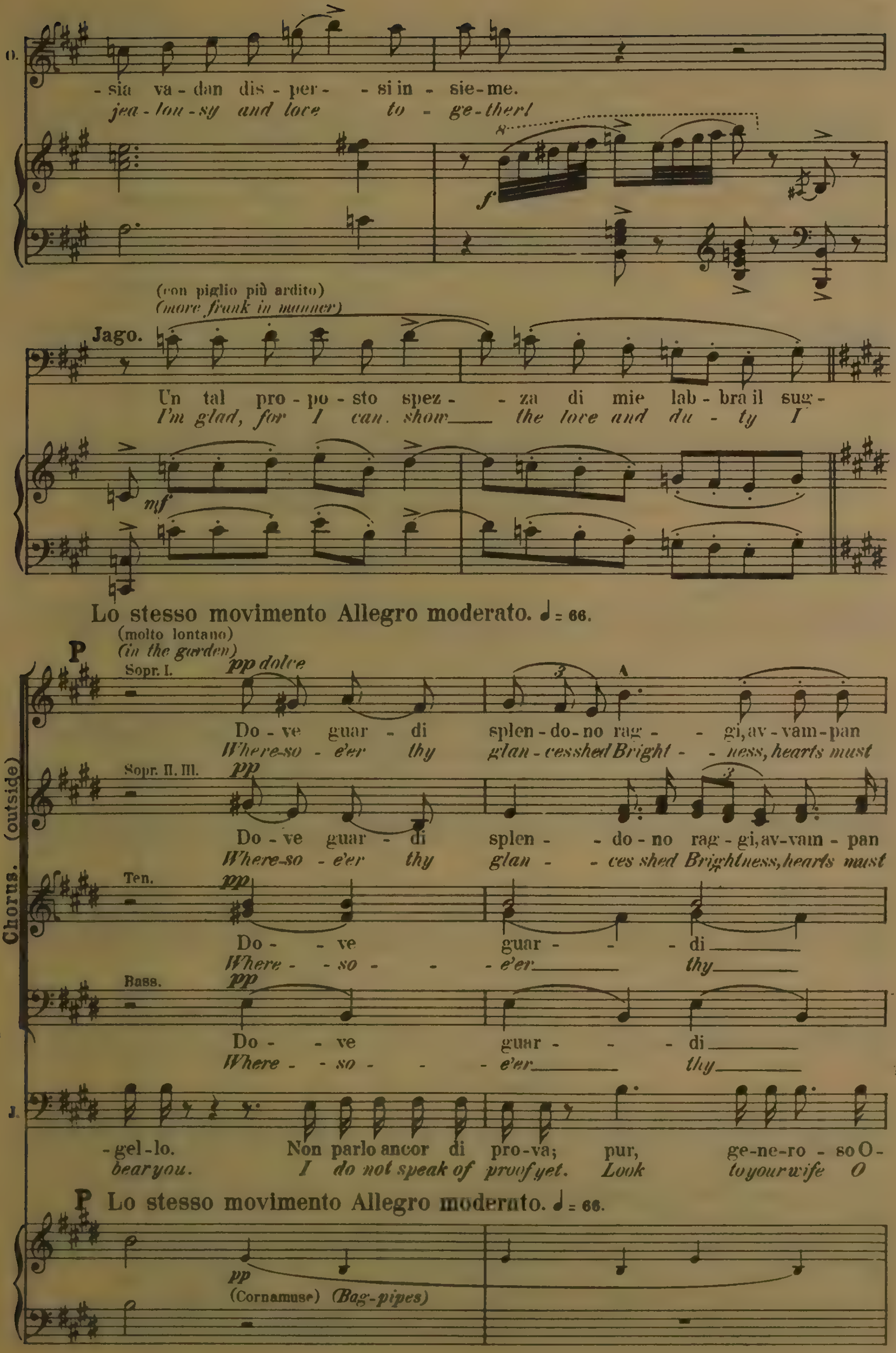

Allegro molto più mosso. ♩= 152.
pausa lunga
O.
cie - - lo, tu sei l'e - - co dei det - ti miei, nel
Hea - - ven he does e - - cho each word I say; As
Allegro molto più moss. ♩= 152.
f
col canto
chio - - - stro del - - l'a - - ni - - ma ri - -
if in his thought there were some
mf
- cet - - - - ti qual - - che ter - ri - - bil
mon - - - - ster Too hi - - deous to be
M
mostro.
shown.
declamato
Sì; ben tu-dii poc' an - zi mor-mo - rar: ciò m'ac-
Yea, I myself Have heard thee say e'en now: "This I
a tempo
ppp
ff
mf
pp

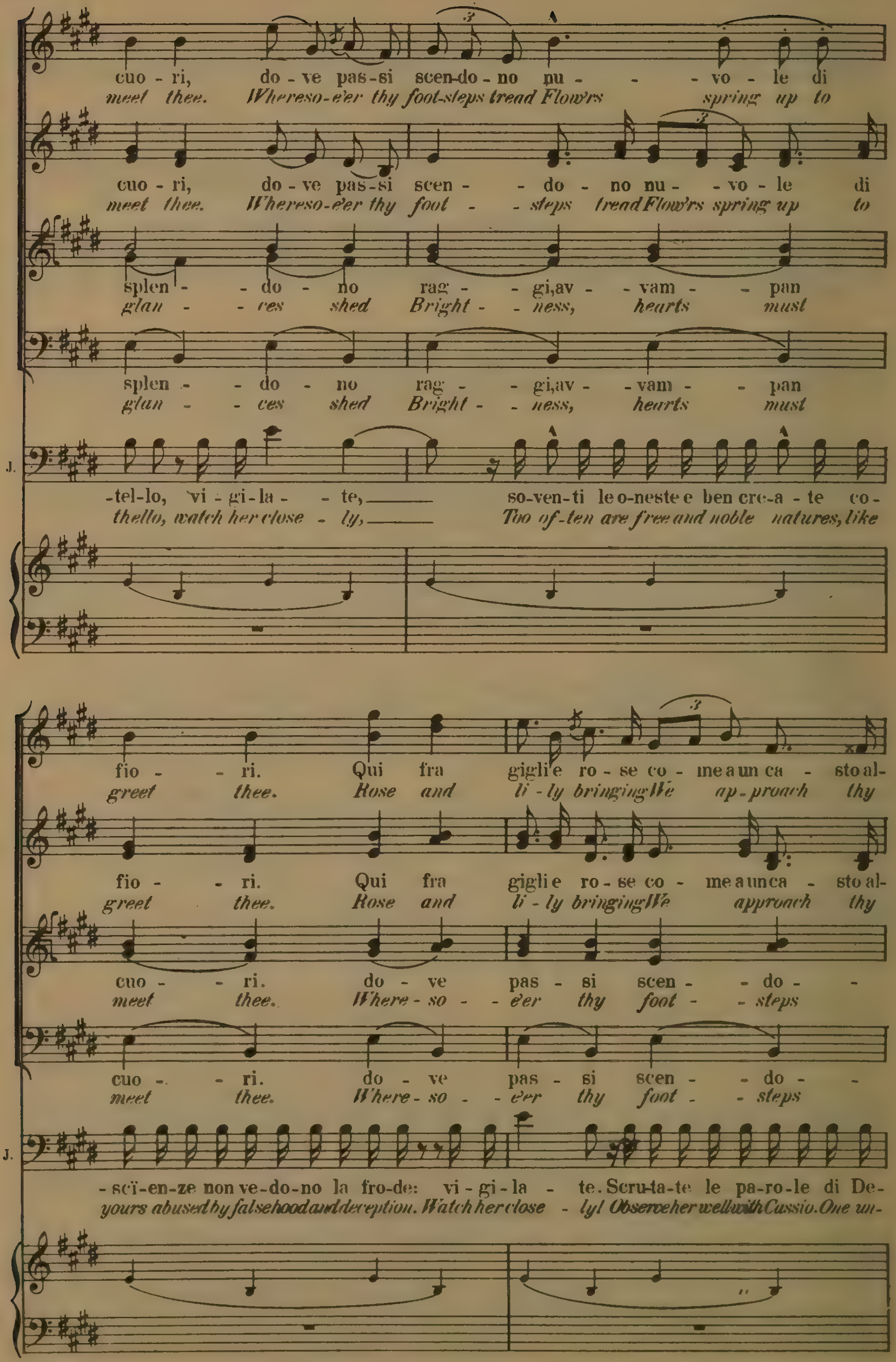

O.
-co - ra! Ma di che t'ac - co - ra - vi? no - mi - ni Cas-sio e al -
like not?" Tell me then what didst not li - ke? Looking at Cassio Thou
p
cresc.
O.
-lo - ra tu cor - ru - ghi la fron-te.
didst contract thy brow to - ge-ther.
sempre cresc.
O.
Suv - via, par - la se m'a - mi.
Jago.
Oh, speak If thou dost love me!
Voi sa - pe - te ch'io
Well you know that I
mf
N Moderato. ♩ = 88.
marcato
O.
Dun-que sen-za ve - la - mi t'e - spri - mi e senza am-
Then I pri-thee do speak to me as to thy
J.
v'a - mo.
love you.
N Moderato. ♩ = 88.
p
p

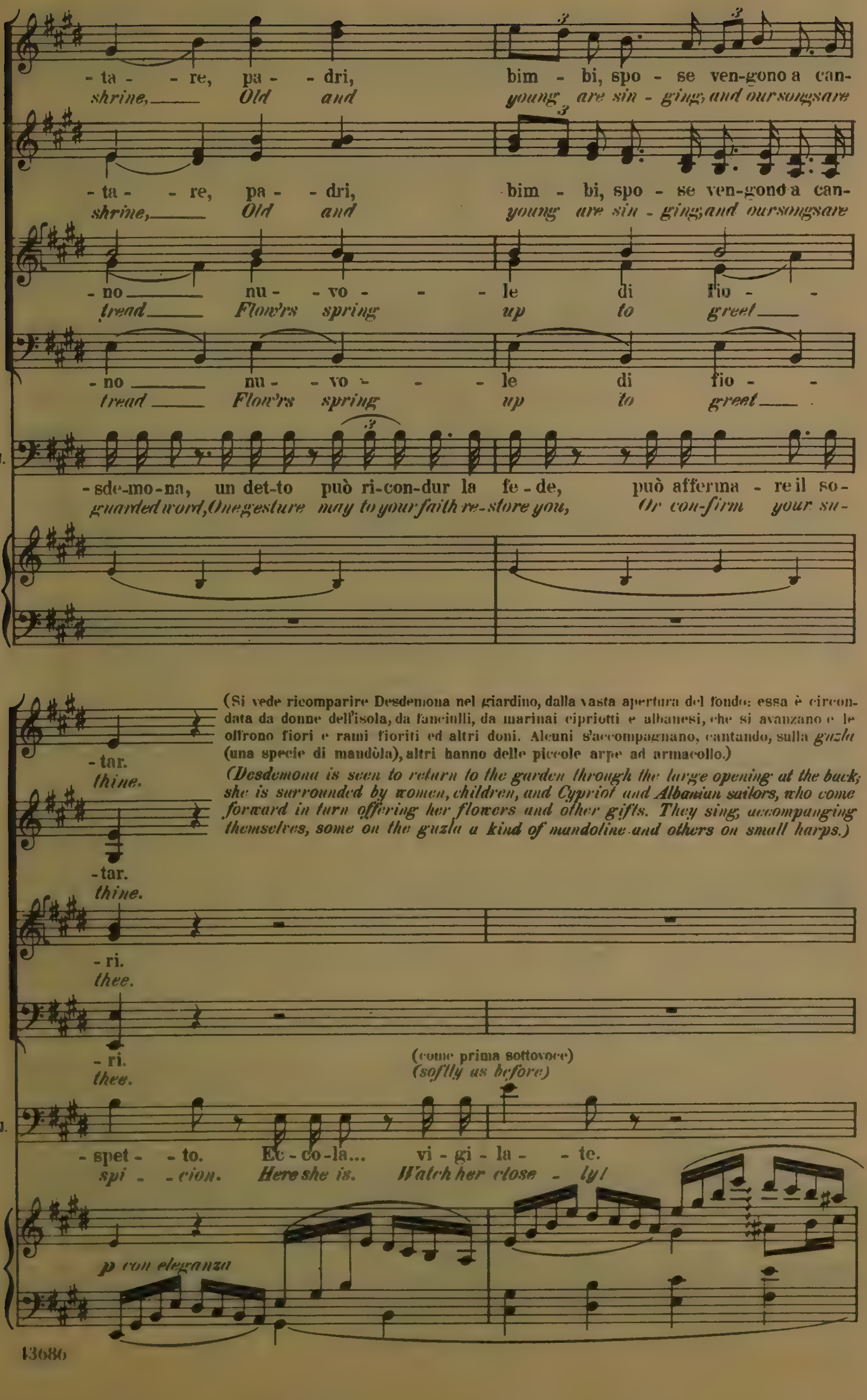

O.
-ba - gi. T'e - sca fuor dal - la go - - - la il tuo più ri - o pen-
thin-kings, E - ven as thou dost ru - - - mi - nate, and give to thy
pp
O.
-sie - - ro col - la più ri - a pa - ro - la!
Jago. worst of thoughts now the worst of words!
S'an - co te - ne - ste in
You should not know my
f
p
O.
Ah!...
Ah!
(avvicinandosi molto ad Otello e sottovoce)
(going close up to him almost in a whisper)
J.
ma - no tut - ta l'a - ni - ma mi - a nol sa - pre - ste. Te -
thoughts were e'en my heart in your hand, nor shall not. Be -
p
J.
- me - te, si - gnor, la ge - lo - si - - - a!
ware my lord of jea - lou - - sy!
ppp
morendo

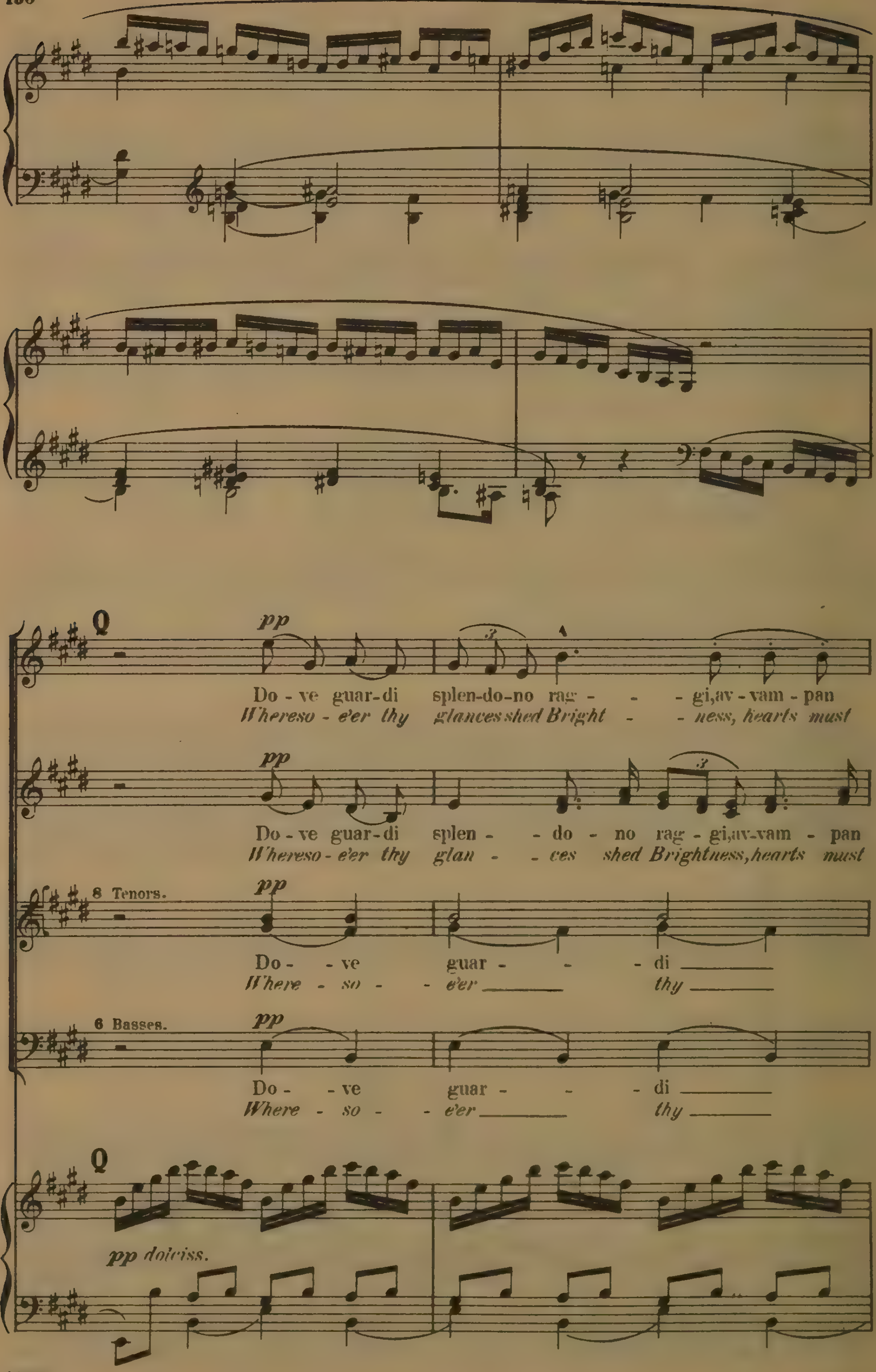

Lo stesso movimento. ♩= 88.
cupo e legato
pp
È u - n'i - dra fo - sca, li - vi - da, cie - ca, col suo ve -
It is the green-eyed mon - ster; cru - el - ly aye it doth
Lo stesso movimento. ♩= 88.
pp legato
più p
- le - no sè stes' - sa at - to - sca, vi - vi - da pia - ga le
mock___ The meat it feeds on, and with its poi - son Doth
pp
Otello.
Allegro agitato. ♩= 132.
Mi - se - ria
Oh mi - se -
allarg.
f tr
squar - - cia il se - - - - no.
change___ our na - - - - ture.
tr
Allegro agitato. ♩= 132.
allarg. col canto
f
mi - a!!
ry!___
No! il
No! Thinks't

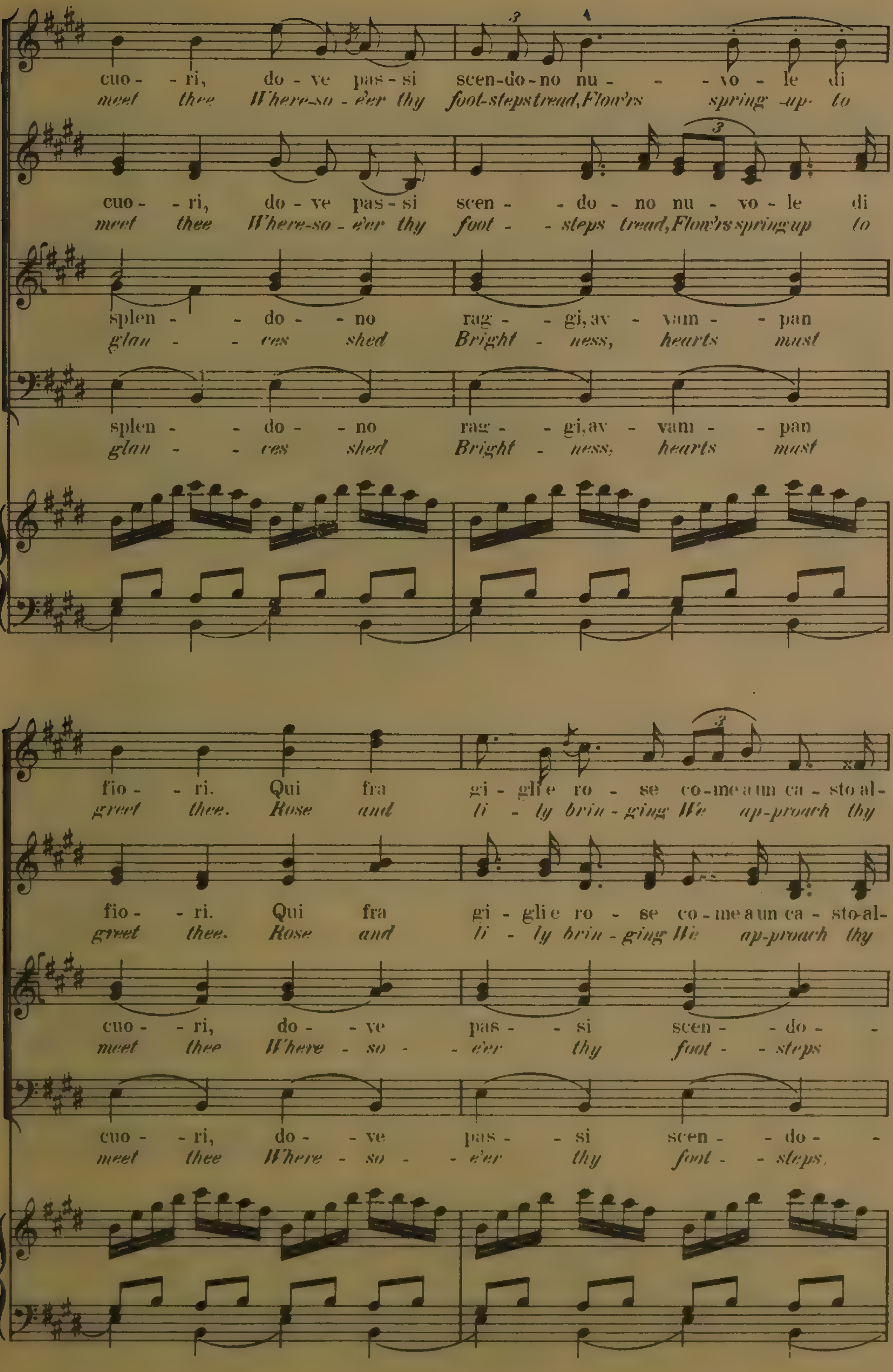

O.
va no so - spet - tar nul - la gio - va. Pria del
thou I'll make a life of su - spi - cion? I will
p
mf
dub - bio l'in - da - gi - ne, do - po il dub - bio la
see before I doubt, when I doubt I will
pro - va, do - po la pro - va (O -
proce And on the proof 'tis
f
-tel - lo ha sue leg - gi su - pre - me), a - mo - re e ge - lo -
thus that O - thel - lo de - crees A - way at once with
3
p

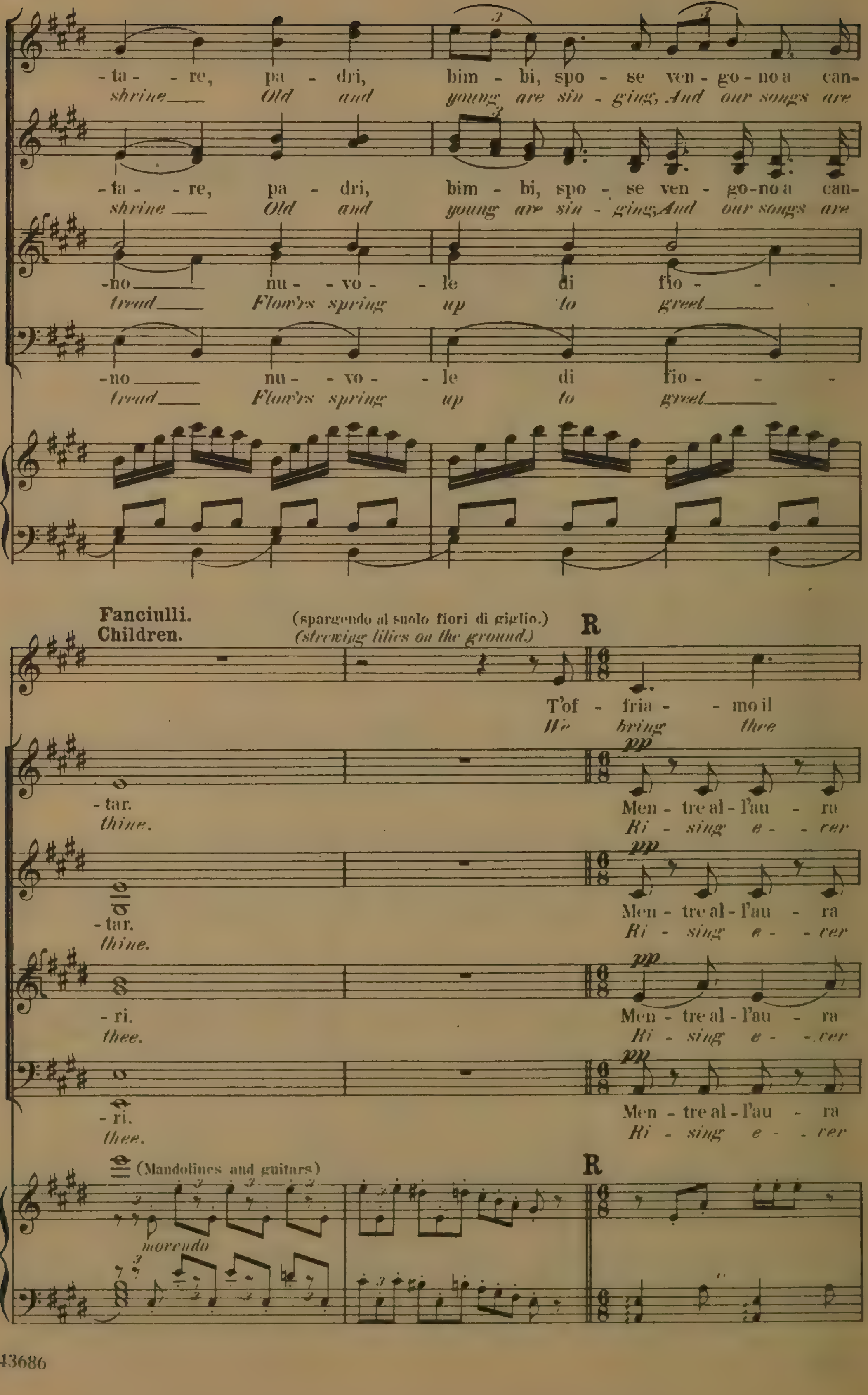

O.
-sia va-dan dis-per- -si in-sie-me.
jea-lou-sy and love to-ge-ther!
f
(con piglio più ardito)
(more frank in manner)
Jago.
Un tal pro-po-sto spez- -za di mie lab-bra il sug-
I'm glad, for I can show the love and du-ty I
mf
Lo stesso movimento Allegro moderato. ♩= 66.
(molto lontano)
(in the garden)
Sopr. I.
pp dolce
Do-ve guar-di splen-do-no rag- -gi, av-vam-pan
Where-so-e'er thy glan-ces shed Bright- -ness, hearts must
Sopr. II. III.
pp
Do-ve guar-di splen- -do-no rag-gi, av-vam-pan
Where-so-e'er thy glan- -ces shed Brightness, hearts must
Chorus. (outside)
Ten.
pp
Do- -ve guar- -di
Where- -so- -e'er thy
Bass.
pp
Do- -ve guar- -di
Where- -so- -e'er thy
J.
-gel-lo. Non parlo ancor di pro-va; pur, ge-ne-ro-so O-
bear you. I do not speak of proof yet. Look to your wife O
Lo stesso movimento Allegro moderato. ♩= 66.
pp
(Cornamuse) (Bag-pipes)

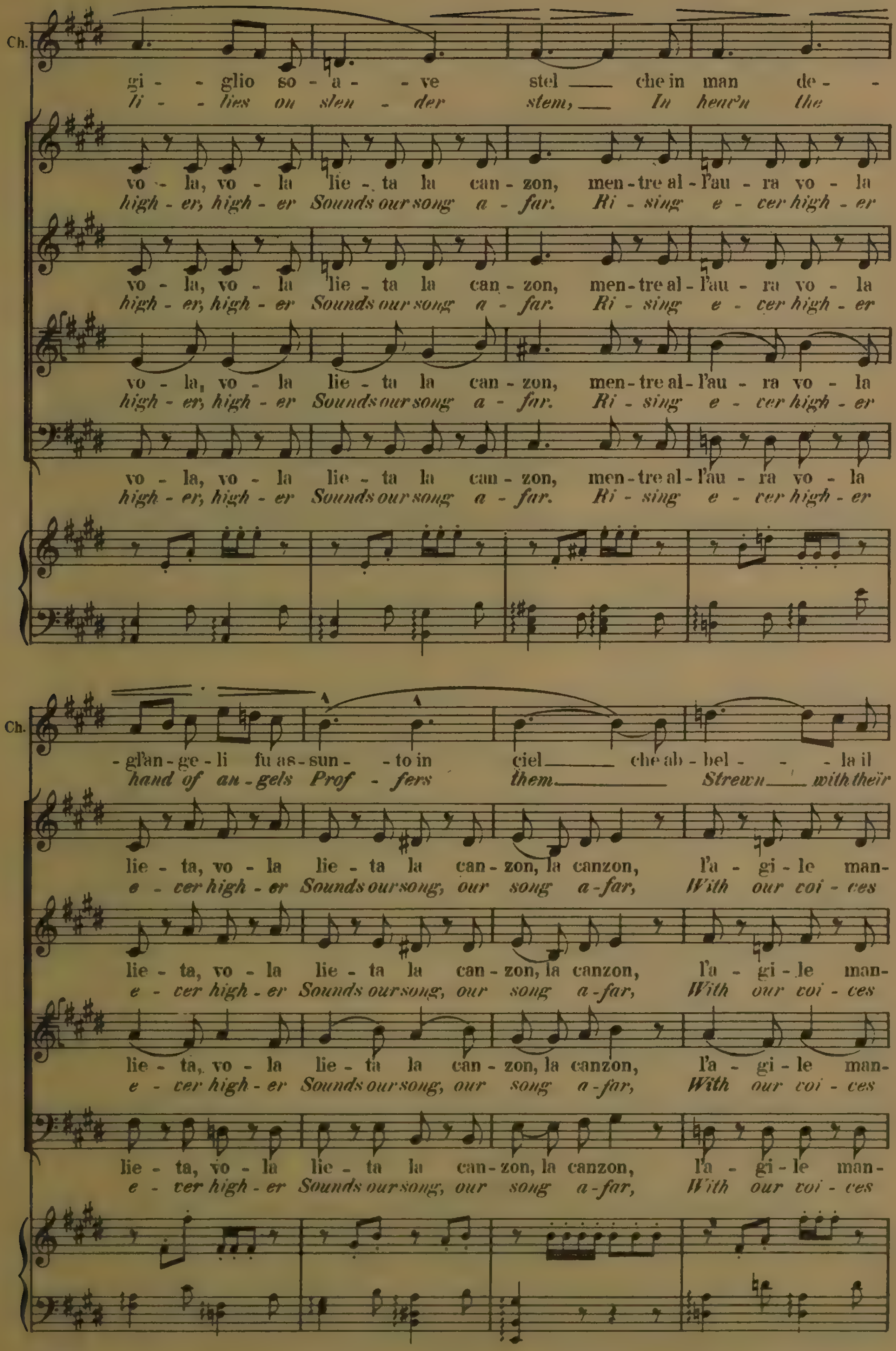

cuo - ri, do - ve pas-si scen-do - no nu - - vo - le di
meet thee. Whereso-e'er thy foot-steps tread Flow'rs spring up to
cuo - ri, do - ve pas-si scen - - do - no nu - - vo - le di
meet thee. Whereso-e'er thy foot - - steps tread Flow'rs spring up to
splen - - do - no rag - - gi,av - - vam - - pan
glan - - ces shed Bright - - ness, hearts must
splen - - do - no rag - - gi,av - - vam - - pan
glan - - ces shed Bright - - ness, hearts must
J.
-tel-lo, vi - gi-la - - te, so-ven-ti le o-neste e ben cre-a - te co-
thello, watch her close - ly, Too of-ten are free and noble natures, like
fio - - ri. Qui fra gigli e ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly bringing We ap - proach thy
fio - - ri. Qui fra gigli e ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly bringing We approach thy
cuo - - ri. do - ve pas - si scen - - do -
meet thee. Where - so - - e'er thy foot - - steps
cuo - - ri. do - ve pas - si scen - - do -
meet thee. Where - so - - e'er thy foot - - steps
J.
- scï-en-ze non ve-do-no la fro-de: vi - gi - la - te. Scru-ta-te le pa-ro-le di De-
yours abused by falsehood and deception. Watch her close - ly! Observe her well with Cassio. One un-

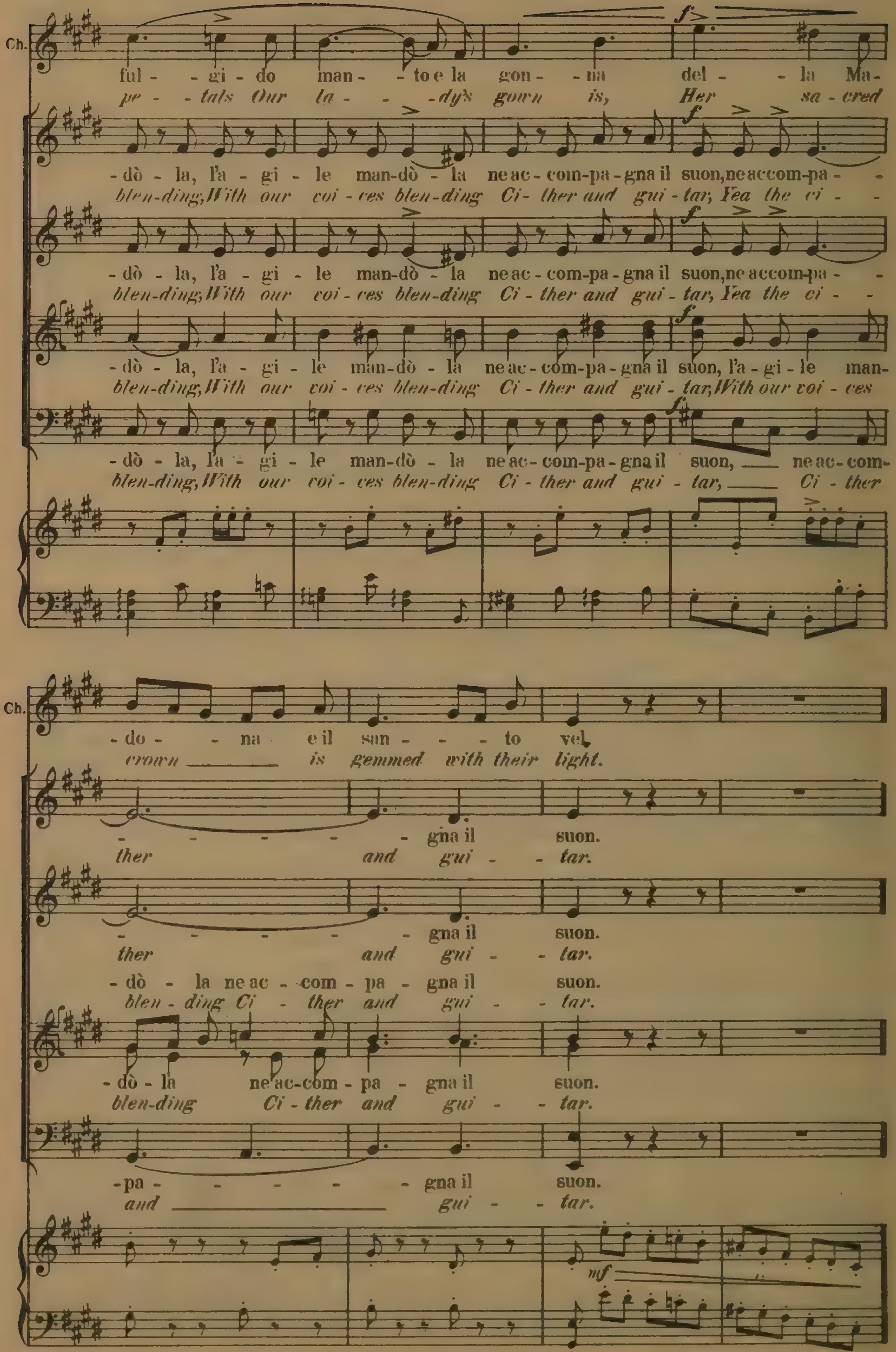

-ta - - re, pa - - dri, bim - bi, spo - se ven-gono a can-
shrine, Old and young are sin - ging, and our songs are
-ta - - re, pa - - dri, bim - bi, spo - se ven-gono a can-
shrine, Old and young are sin - ging, and our songs are
-no nu - - vo - - - le di fio - -
tread Flow'rs spring up to greet
-no nu - - vo - - - le di fio - -
tread Flow'rs spring up to greet
J.
-sde-mo-na, un det-to può ri-con-dur la fe - de, può afferma - re il so-
guarded word, One gesture may to your faith re-store you, Or con-firm your su-
-tar.
thine.
-tar.
thine.
-ri.
thee.
-ri.
thee.
(Si vede ricomparire Desdemona nel giardino, dalla vasta apertura del fondo: essa è circondata da donne dell'isola, da fanciulli, da marinai cipriotti e albanesi, che si avanzano e le offrono fiori e rami fioriti ed altri doni. Alcuni s'accompagnano, cantando, sulla guzla (una specie di mandòla), altri hanno delle piccole arpe ad armacollo.)
(Desdemona is seen to return to the garden through the large opening at the back; she is surrounded by women, children, and Cypriot and Albanian sailors, who come forward in turn offering her flowers and other gifts. They sing, accompanying themselves, some on the guzla a kind of mandoline and others on small harps.)
(come prima sottovoce)
(softly as before)
J.
-spet - - to. Ec - co - la... vi - gi - la - - te.
spi - - cion. Here she is. Watch her close - ly!
p con eleganza

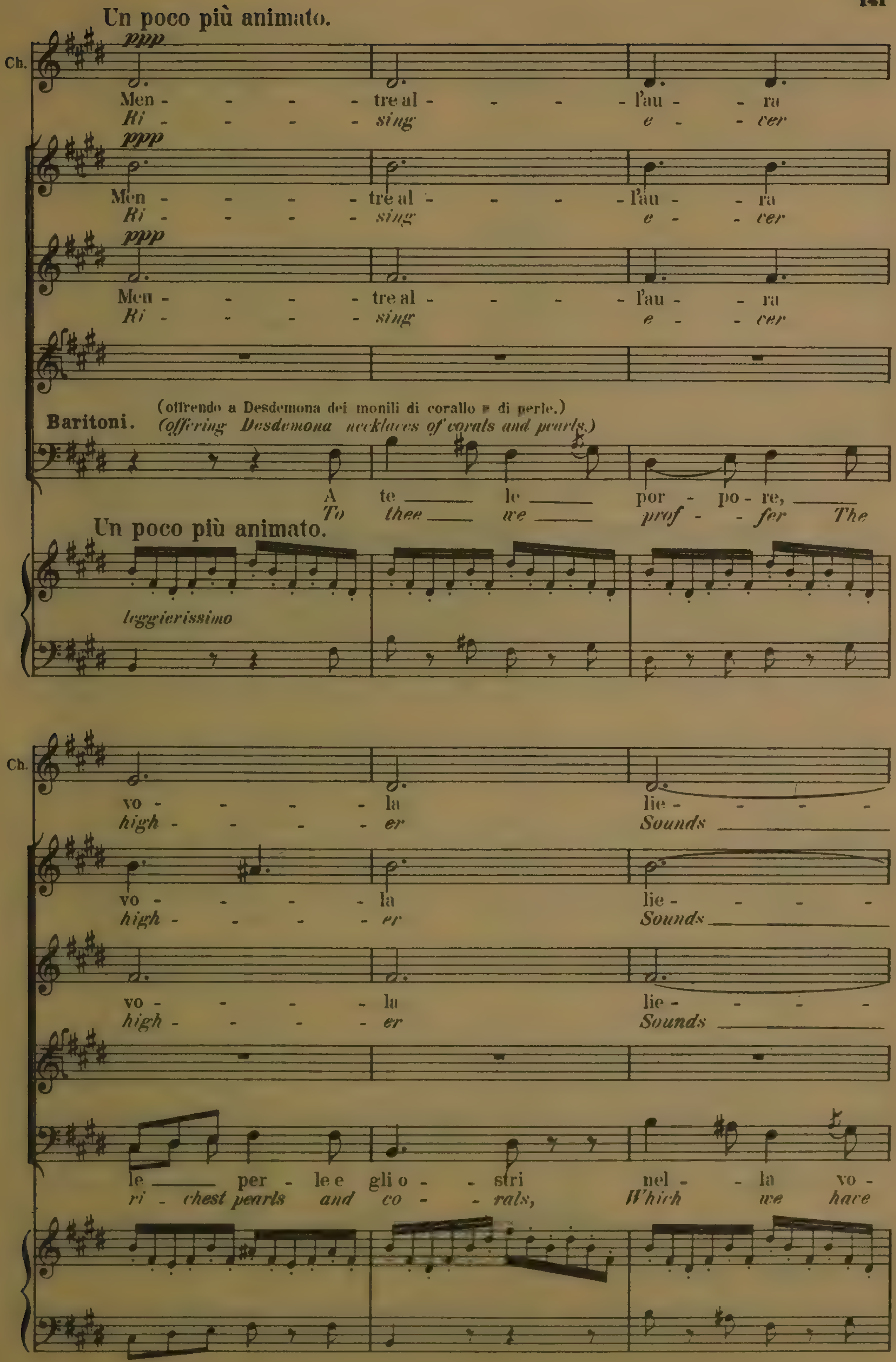

Q
pp
Do - ve guar - di splen - do - no rag - - gi, av - vam - pan
Whereso - e'er thy glances shed Bright - - ness, hearts must
pp
Do - ve guar - di splen - - do - no rag - gi, av - vam - pan
Whereso - e'er thy glan - - ces shed Brightness, hearts must
8 Tenors.
pp
Do - - ve guar - - - di
Where - so - - e'er thy
6 Basses.
pp
Do - - ve guar - - - di
Where - so - - e'er thy
Q
pp dolciss.

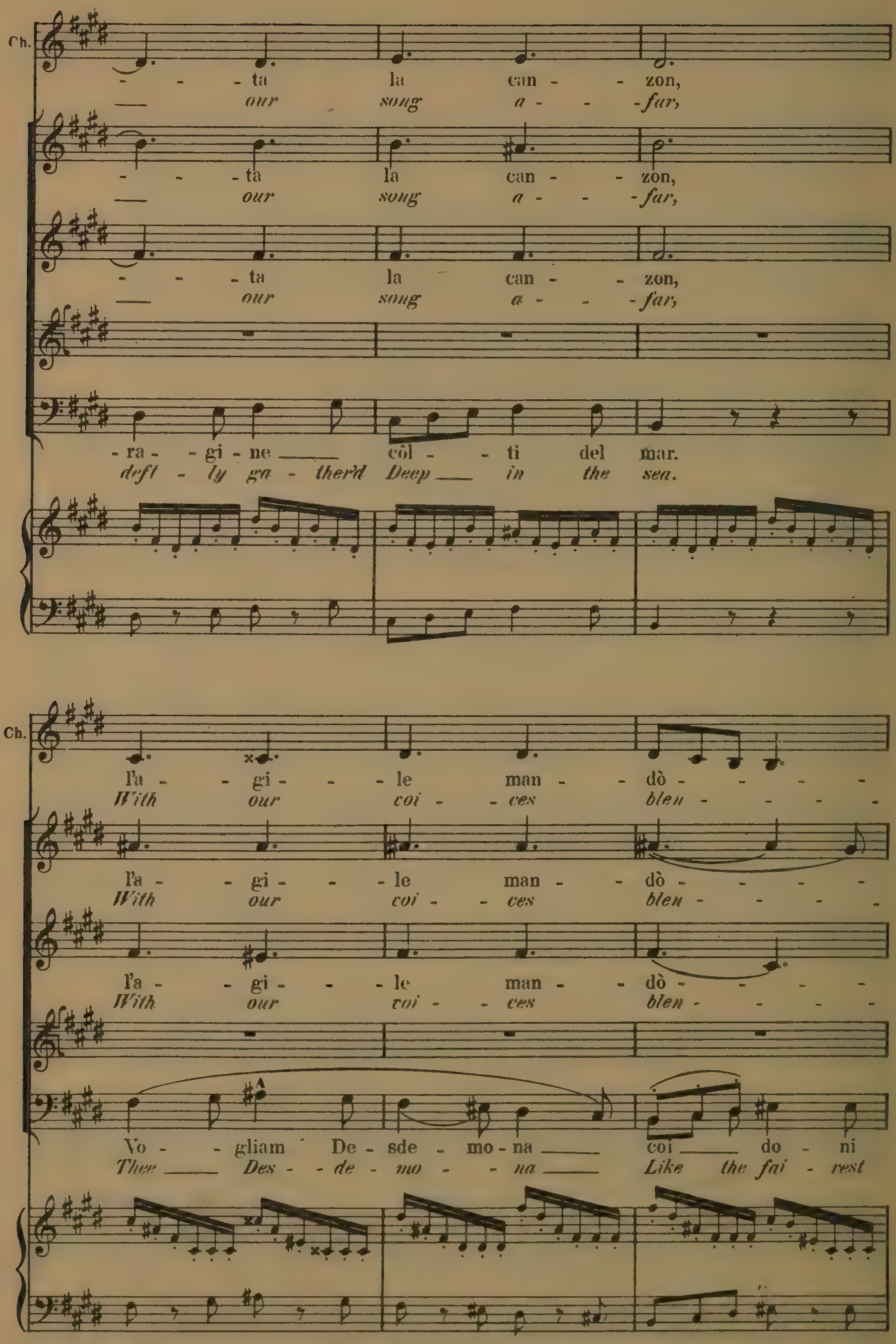

cuo - - ri, do - ve pas - si scen-do-no nu - - - vo - le di
meet thee Where-so - e'er thy foot-steps tread, Flow'rs spring -up- to
cuo - - ri, do - ve pas - si scen - - do - no nu - vo - le di
meet thee Where-so - e'er thy foot - - steps tread, Flow'rs spring up to
splen - - do - - no rag - - gi, av - vam - - pan
glan - - ces shed Bright - ness, hearts must
splen - - do - - no rag - - gi, av - vam - - pan
glan - - ces shed Bright - ness, hearts must
fio - - ri. Qui fra gi - gli e ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly brin - ging We ap-proach thy
fio - - ri. Qui fra gi - gli e ro - se co - me a un ca - sto-al-
greet thee. Rose and li - ly brin - ging We ap-proach thy
cuo - - ri, do - ve pas - si scen - - do -
meet thee Where - so - e'er thy foot - - steps
cuo - - ri, do - ve pas - si scen - - do -
meet thee Where - so - e'er thy foot - - steps.

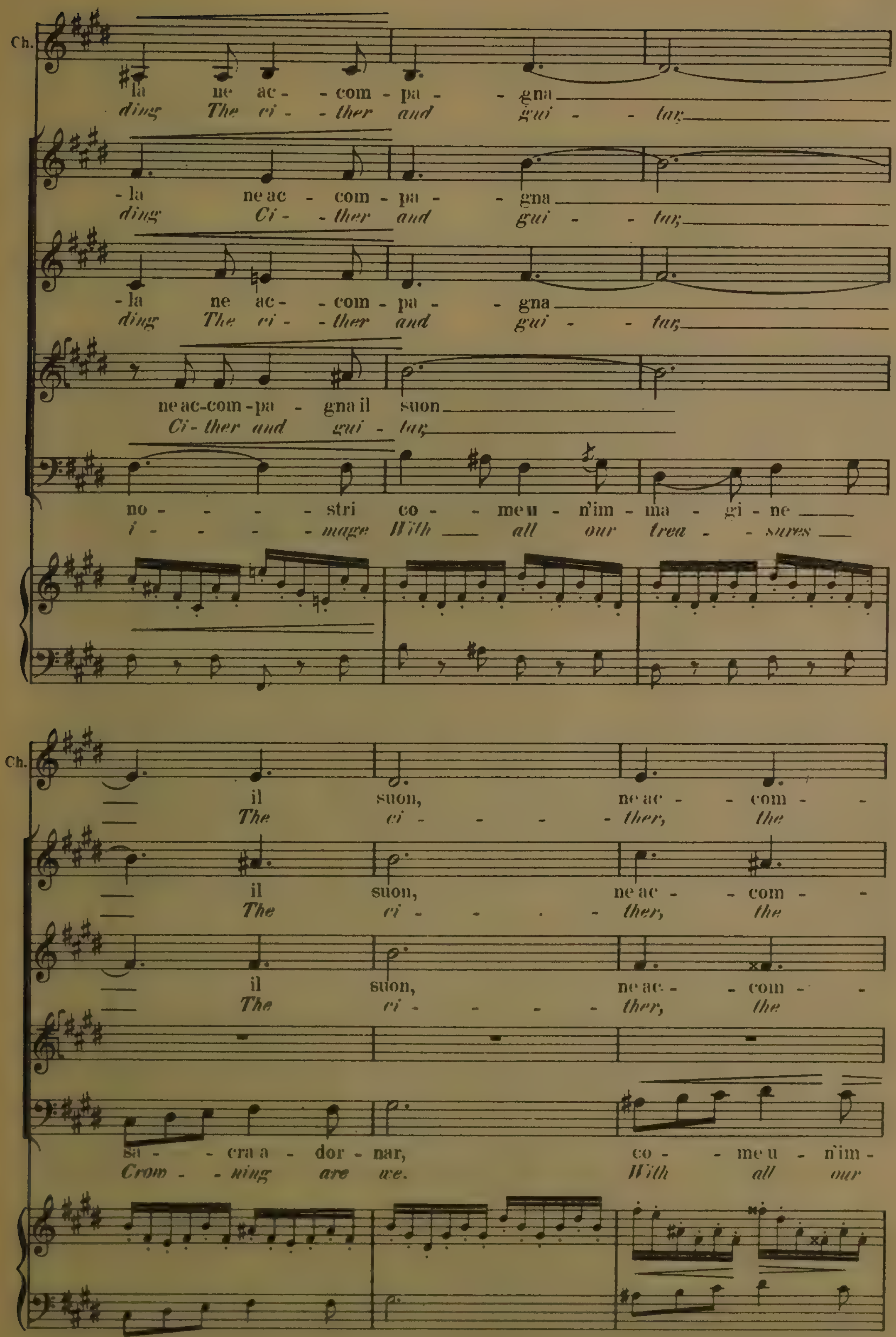

-ta- - re, pa - dri, bim - bi, spo - se ven - go - no a can-
shrine Old and young are sin - ging, And our songs are
-ta- - re, pa - dri, bim - bi, spo - se ven - go - no a can-
shrine Old and young are sin - ging, And our songs are
-no nu - - vo - - le di fio - - -
tread Flow'rs spring up to greet
-no nu - - vo - - le di fio - - -
tread Flow'rs spring up to greet
Fanciulli.
Children.
(spargendo al suolo fiori di giglio.)
(strewing lilies on the ground.)
R
T'of - fria - - mo il
We bring thee
-tar.
thine.
pp
Men - tre al - l'au - ra
Ri - sing e - - ver
-tar.
thine.
pp
Men - tre al - l'au - ra
Ri - sing e - - ver
-ri.
thee.
pp
Men - tre al - l'au - ra
Ri - sing e - - ver
-ri.
thee.
pp
Men - tre al - l'au - ra
Ri - sing e - - ver
(Mandolines and guitars)
morendo
R

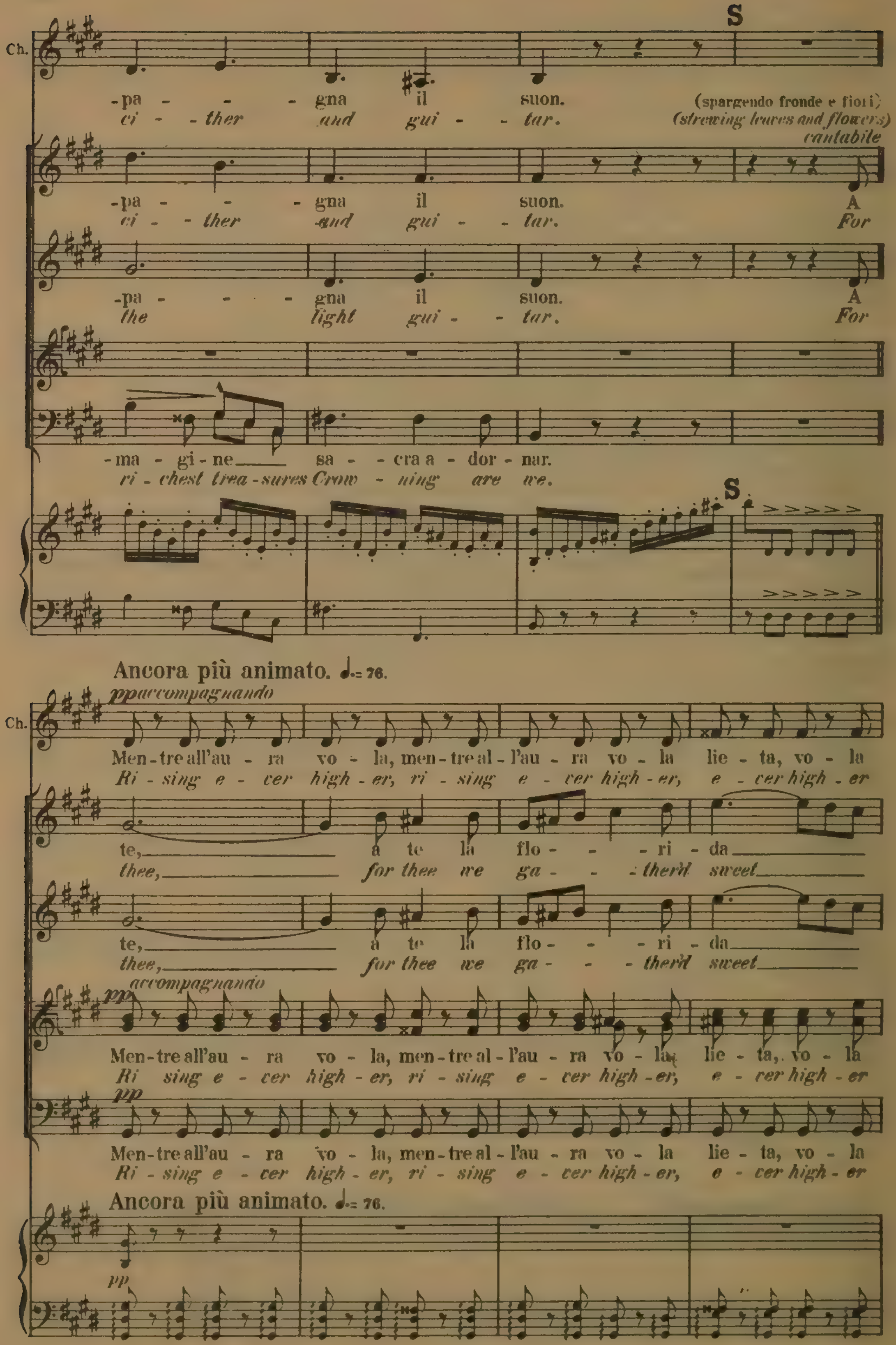

Ch.
gi - glio so - a - ve stel che in man de -
li - lies on slen - der stem, In heav'n the
vo - la, vo - la lie - ta la can - zon, men - tre al - l'au - ra vo - la
high - er, high - er Sounds our song a - far. Ri - sing e - ver high - er
vo - la, vo - la lie - ta la can - zon, men - tre al - l'au - ra vo - la
high - er, high - er Sounds our song a - far. Ri - sing e - ver high - er
vo - la, vo - la lie - ta la can - zon, men - tre al - l'au - ra vo - la
high - er, high - er Sounds our song a - far. Ri - sing e - ver high - er
vo - la, vo - la lie - ta la can - zon, men - tre al - l'au - ra vo - la
high - er, high - er Sounds our song a - far. Ri - sing e - ver high - er
Ch.
- gl'an - ge - li fu as - sun - to in ciel che ab - bel - la il
hand of an - gels Prof - fers them Strewn with their
lie - ta, vo - la lie - ta la can - zon, la canzon, l'a - gi - le man-
e - ver high - er Sounds our song, our song a - far, With our voi - ces
lie - ta, vo - la lie - ta la can - zon, la canzon, l'a - gi - le man-
e - ver high - er Sounds our song, our song a - far, With our voi - ces
lie - ta, vo - la lie - ta la can - zon, la canzon, l'a - gi - le man-
e - ver high - er Sounds our song, our song a - far, With our voi - ces
lie - ta, vo - la lie - ta la can - zon, la canzon, l'a - gi - le man-
e - ver high - er Sounds our song, our song a - far, With our voi - ces

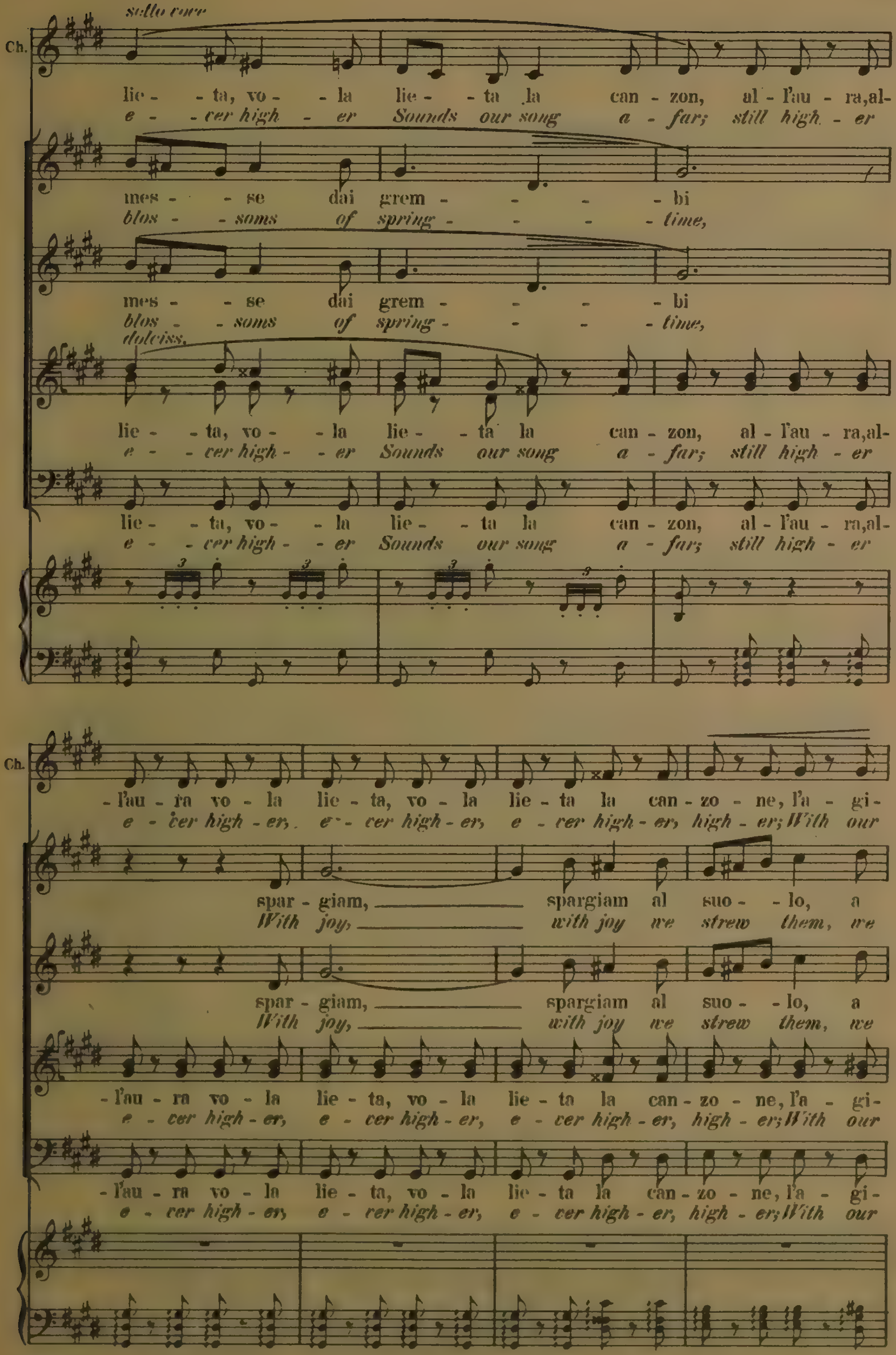

Ch.
ful - gi - do man - to e la gon - na del - la Ma-
pe - tals Our la - dy's gown is, Her sa - cred
- dò - la, l'a - gi - le man-dò - la ne ac - com-pa - gna il suon, ne accom-pa -
blen-ding, With our voi - ces blen-ding Ci - ther and gui - tar, Yea the ci -
- dò - la, l'a - gi - le man-dò - la ne ac - com-pa - gna il suon, ne accom-pa -
blen-ding, With our voi - ces blen-ding Ci - ther and gui - tar, Yea the ci -
- dò - la, l'a - gi - le man-dò - la ne ac - com-pa - gna il suon, l'a - gi - le man-
blen-ding, With our voi - ces blen-ding Ci - ther and gui - tar, With our voi - ces
- dò - la, l'a - gi - le man-dò - la ne ac - com-pa - gna il suon, ne ac - com-
blen-ding, With our voi - ces blen-ding Ci - ther and gui - tar, Ci - ther
Ch.
- do - na e il san - to vel.
crown is gemmed with their light.
- gna il suon.
ther and gui - tar.
- gna il suon.
ther and gui - tar.
- dò - la ne ac - com - pa - gna il suon.
blen - ding Ci - ther and gui - tar.
- dò - la ne ac-com - pa - gna il suon.
blen-ding Ci - ther and gui - tar.
- pa - gna il suon.
and gui - tar.

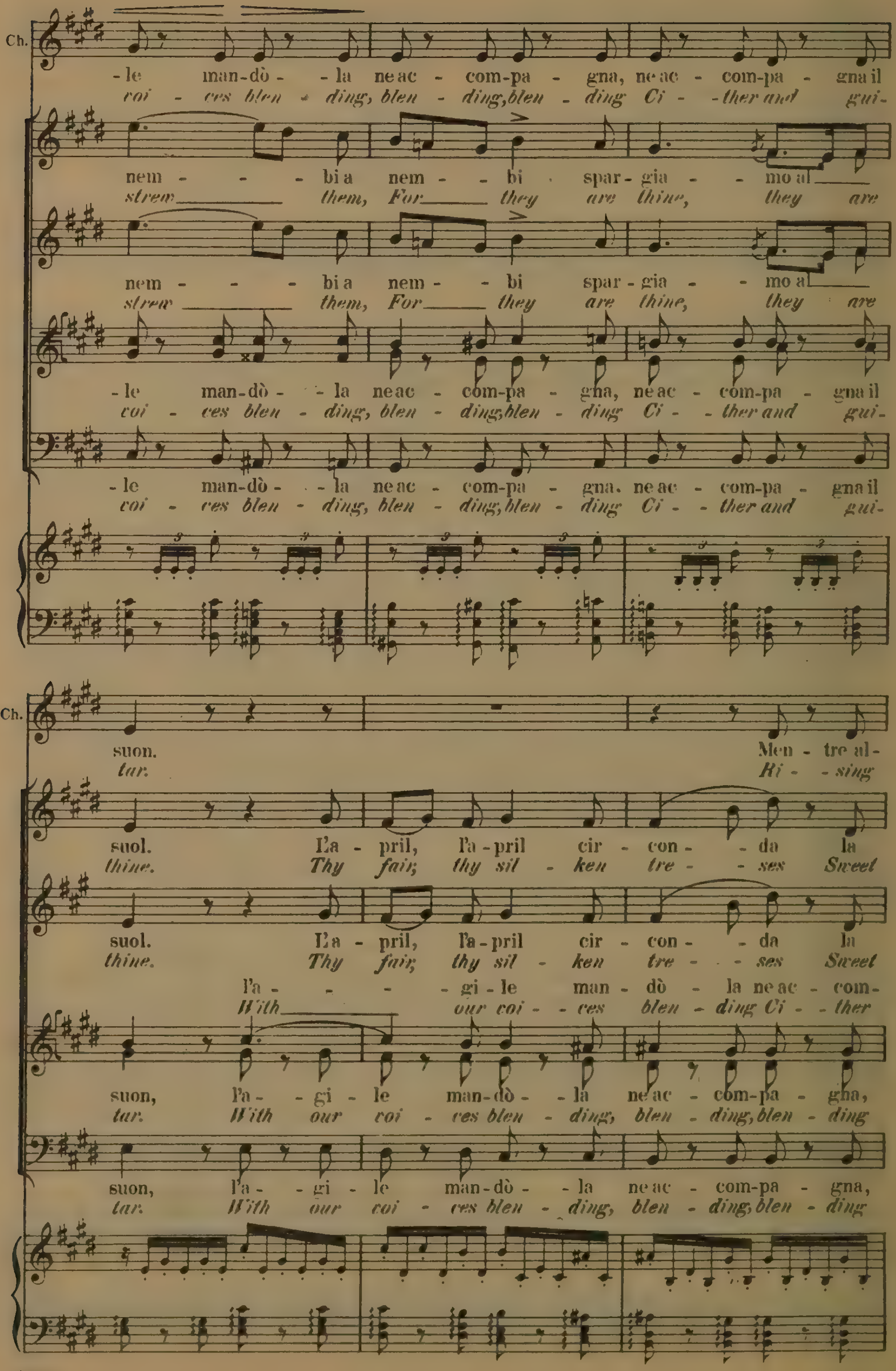

Un poco più animato.
Ch.
ppp
Men - - - - tre al - - - - l'au - - ra
Ri - - - - sing e - - cer
ppp
Men - - - - tre al - - - - l'au - - ra
Ri - - - - sing e - - cer
ppp
Men - - - - tre al - - - - l'au - - ra
Ri - - - - sing e - - cer
Baritoni.
(offrendo a Desdemona dei monili di corallo e di perle.)
(Offering Desdemona necklaces of corals and pearls.)
A te le por - po - re,
To thee we prof - - fer The
Un poco più animato.
leggierissimo
Ch.
vo - - - - la lie - - - -
high - - - - er Sounds
vo - - - - la lie - - - -
high - - - - er Sounds
vo - - - - la lie - - - -
high - - - - er Sounds
le per - le e gli o - - stri nel - la vo -
ri - chest pearls and co - - rals, Which we have

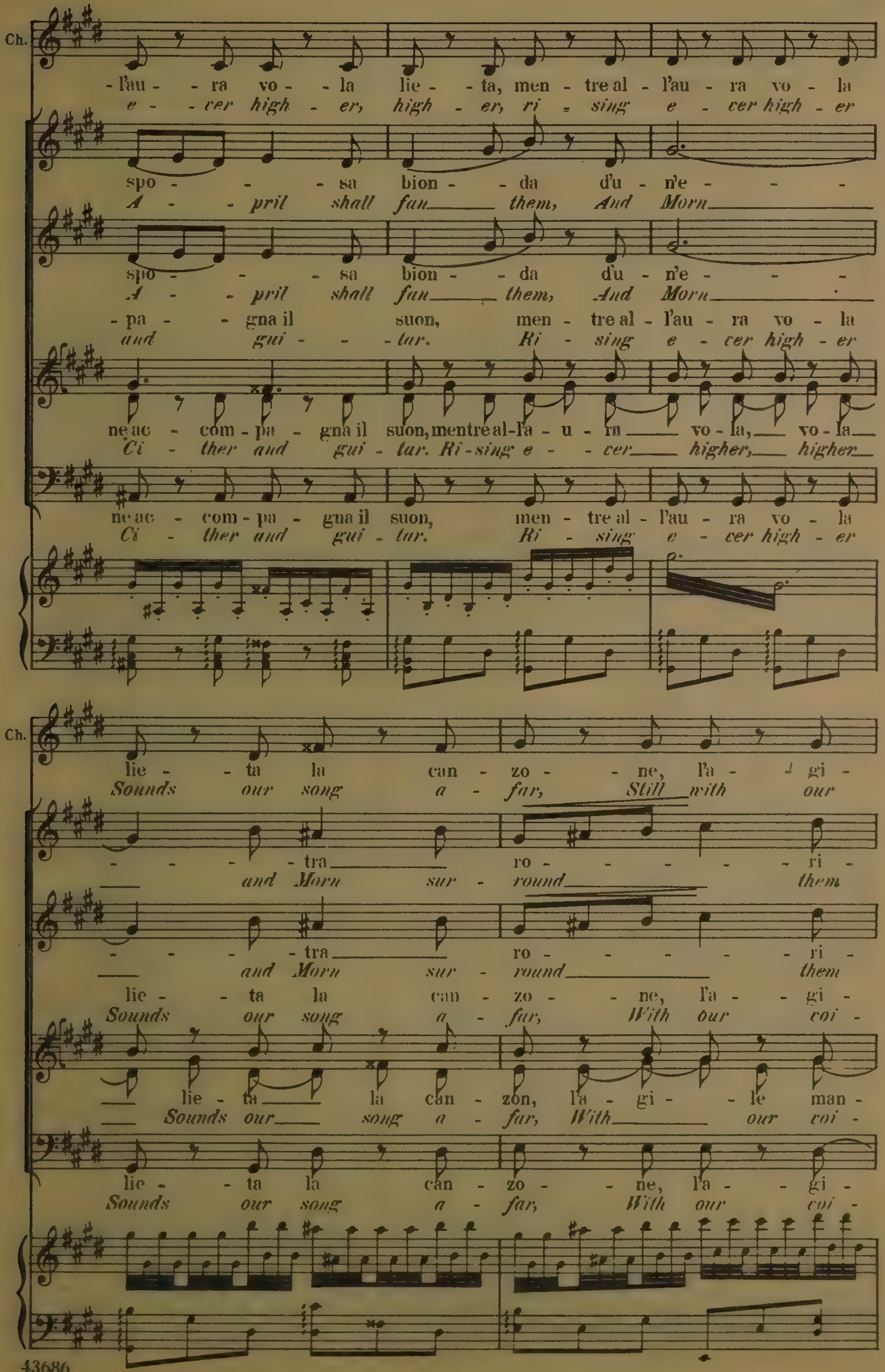

Ch.
- - ta la can - - zon,
our song a - - - far,
- - - ta la can - - zon,
our song a - - - far,
- - - ta la can - - zon,
our song a - - - far,
- ra - - gi - ne côl - - ti del mar.
deft - ly ga - ther'd Deep in the sea.
Ch.
l'a - - gi - - - le man - - dò - - - - -
With our coi - - ces blen - - - - -
l'a - - gi - - - le man - - dò - - - - -
With our coi - - ces blen - - - - -
l'a - - gi - - - le man - - dò - - - - -
With our coi - - ces blen - - - - -
Vo - - gliam De - sde - mo - na coi do - ni
Thee Des - - de - mo - - na Like the fai - rest

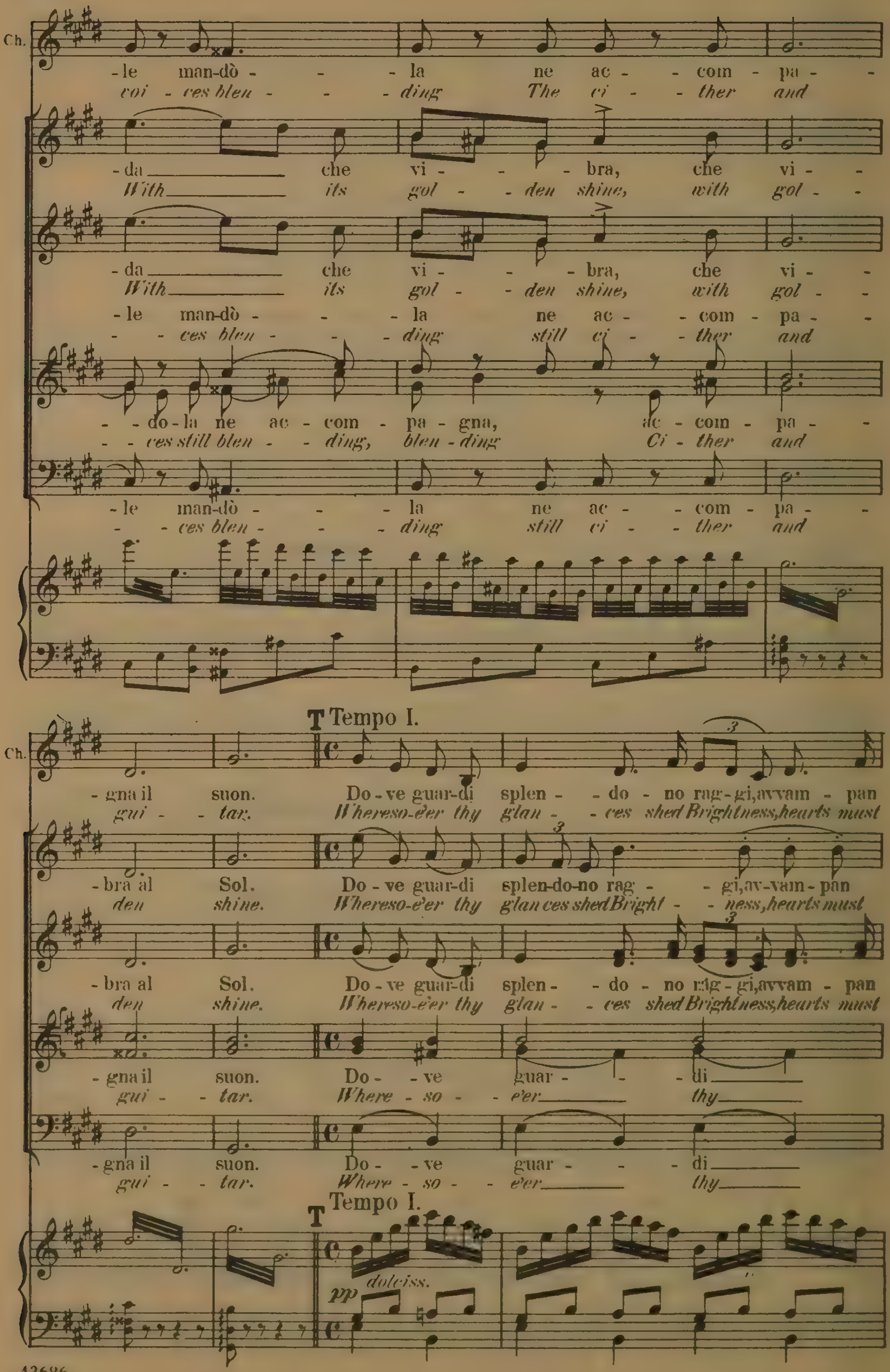

Ch.
la ne ac - - com - pa - - gna
ding The ci - - ther and gui - - tar,
- la ne ac - com - pa - - gna
ding Ci - - ther and gui - - tar,
- la ne ac - - com - pa - - gna
ding The ci - - ther and gui - - tar,
ne ac-com - pa - gna il suon
Ci - ther and gui - tar,
no - - - - stri co - - me u - n'im - ma - gi - ne
i - - - - mage With all our trea - - sures
Ch.
il suon, ne ac - - com -
The ci - - - - ther, the
il suon, ne ac - - com -
The ci - - - - ther, the
il suon, ne ac - - com -
The ci - - - - ther, the
sa - - cra a - dor - nar, co - - me u - n'im -
Crow - - ning are we. With all our

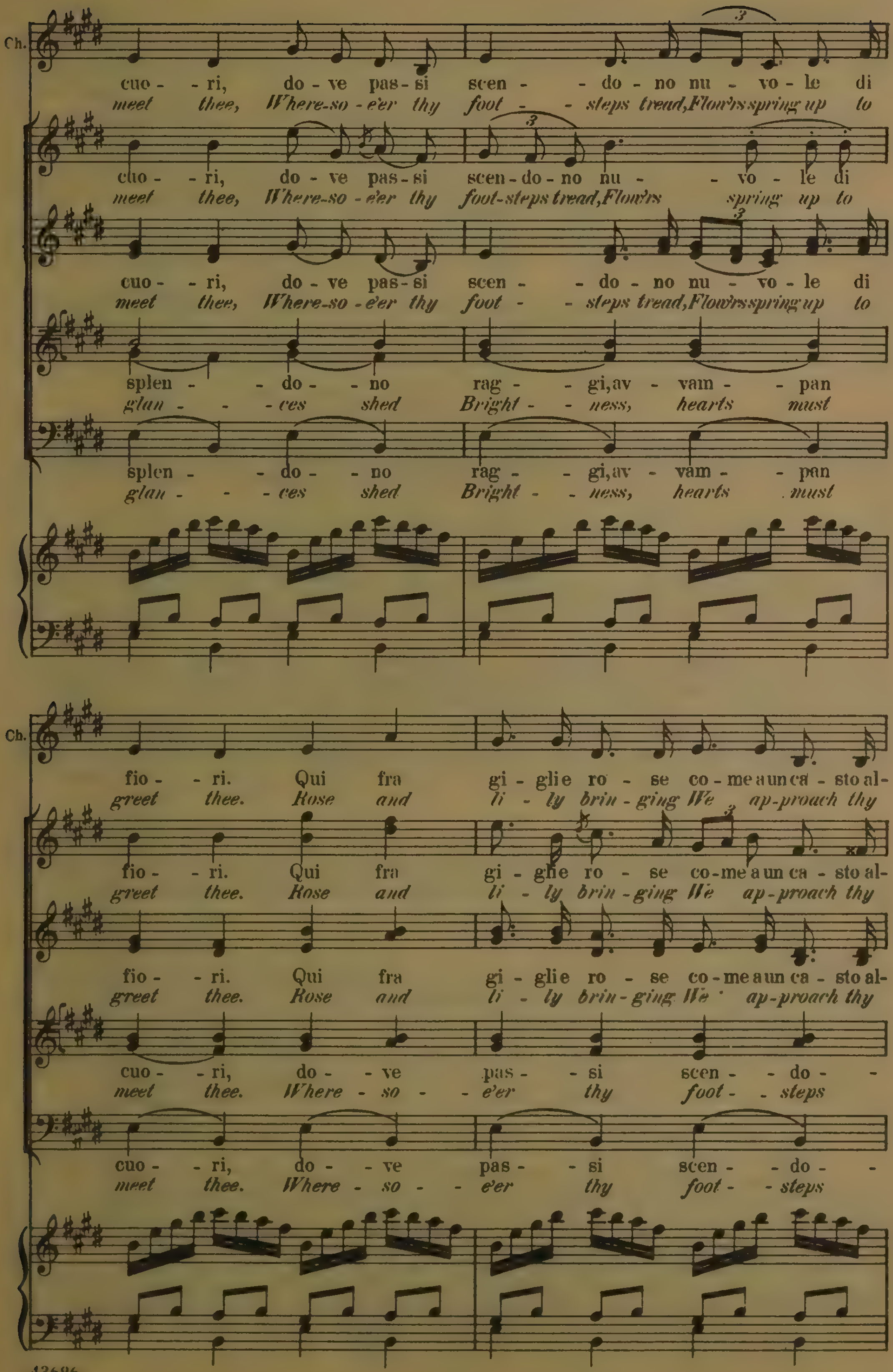

S
Ch.
-pa - - gna il suon.
ci - - ther and gui - - tar.
(spargendo fronde e fiori)
(strewing leaves and flowers)
cantabile
-pa - - gna il suon. A
ci - - ther and gui - - tar. For
-pa - - - gna il suon. A
the light gui - - tar. For
-ma - gi - ne sa - - cra a - dor - nar.
ri - chest trea - sures Crow - ning are we.
S
Ancora più animato. ♩.= 76.
pp accompagnando
Ch.
Men - tre all'au - ra vo - la, men - tre al - l'au - ra vo - la lie - ta, vo - la
Ri - sing e - ver high - er, ri - sing e - ver high - er, e - ver high - er
te, a te la flo - - ri - da
thee, for thee we ga - - ther'd sweet
te, a te la flo - - ri - da
thee, for thee we ga - - ther'd sweet
accompagnando
pp
Men - tre all'au - ra vo - la, men - tre al - l'au - ra vo - la, lie - ta, vo - la
Ri - sing e - ver high - er, ri - sing e - ver high - er, e - ver high - er
pp
Men - tre all'au - ra vo - la, men - tre al - l'au - ra vo - la lie - ta, vo - la
Ri - sing e - ver high - er, ri - sing e - ver high - er, e - ver high - er
Ancora più animato. ♩.= 76.
pp

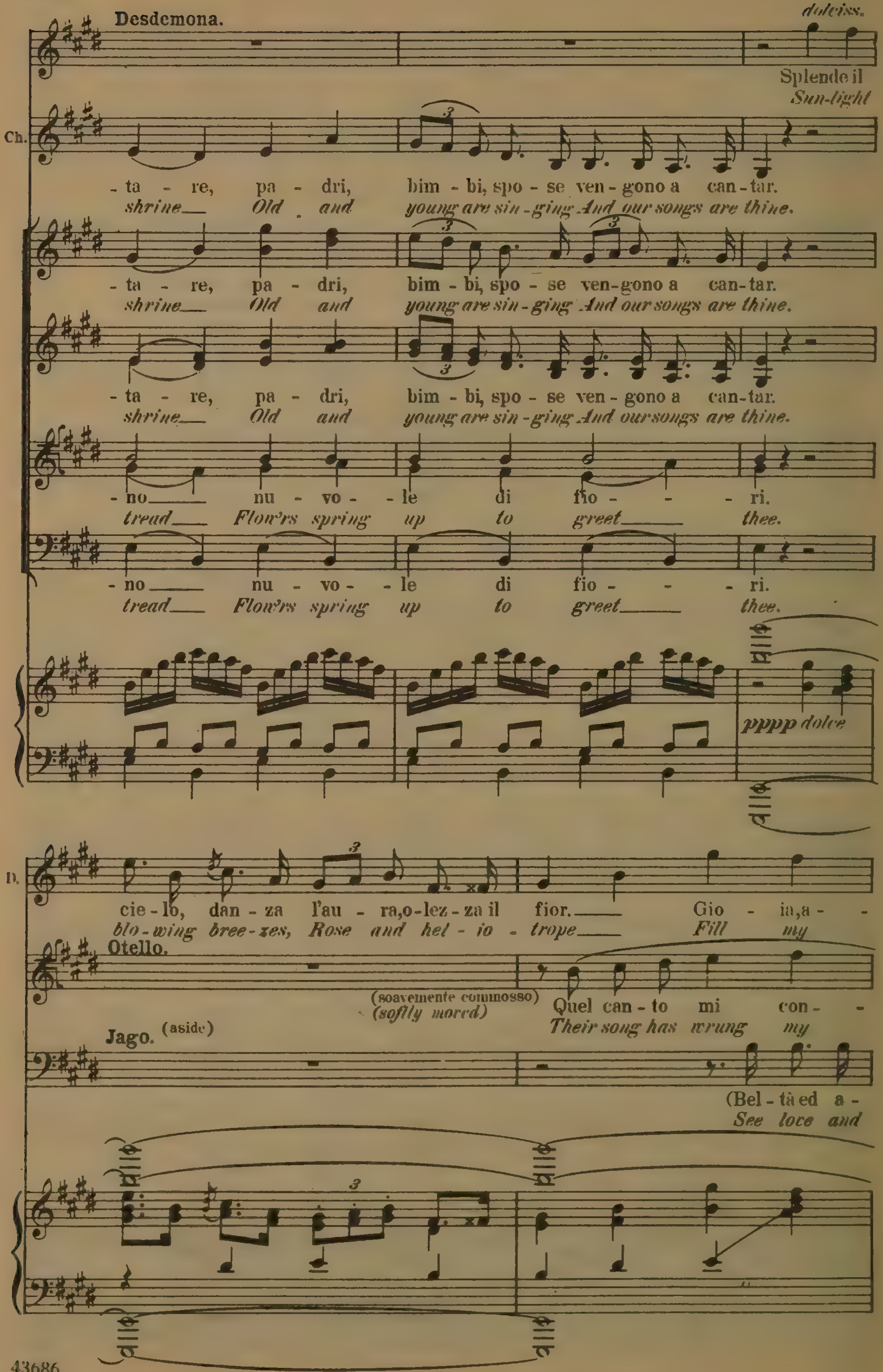

sotto voce
Ch.
lie - - ta, vo - - la lie - - ta la can - zon, al - l'au - ra,al-
e - - cer high - er Sounds our song a - far; still high - er
mes - - se dai grem - - - - bi
blos - - soms of spring - - - - time,
mes - - se dai grem - - - - bi
blos - - soms of spring - - - - time,
dolciss.
lie - - ta, vo - - la lie - - ta la can - zon, al - l'au - ra,al-
e - - cer high - - er Sounds our song a - far; still high - er
lie - - ta, vo - - la lie - - ta la can - zon, al - l'au - ra,al-
e - - cer high - - er Sounds our song a - far; still high - er
Ch.
- l'au - ra vo - la lie - ta, vo - la lie - ta la can - zo - ne, l'a - gi-
e - cer high - er, e - cer high - er, e - cer high - er, high - er; With our
spar - giam, spargiam al suo - - lo, a
With joy, with joy we strew them, we
spar - giam, spargiam al suo - - lo, a
With joy, with joy we strew them, we
- l'au - ra vo - la lie - ta, vo - la lie - ta la can - zo - ne, l'a - gi-
e - cer high - er, e - cer high - er, e - cer high - er, high - er; With our
- l'au - ra vo - la lie - ta, vo - la lie - ta la can - zo - ne, l'a - gi-
e - cer high - er, e - rer high - er, e - cer high - er, high - er; With our

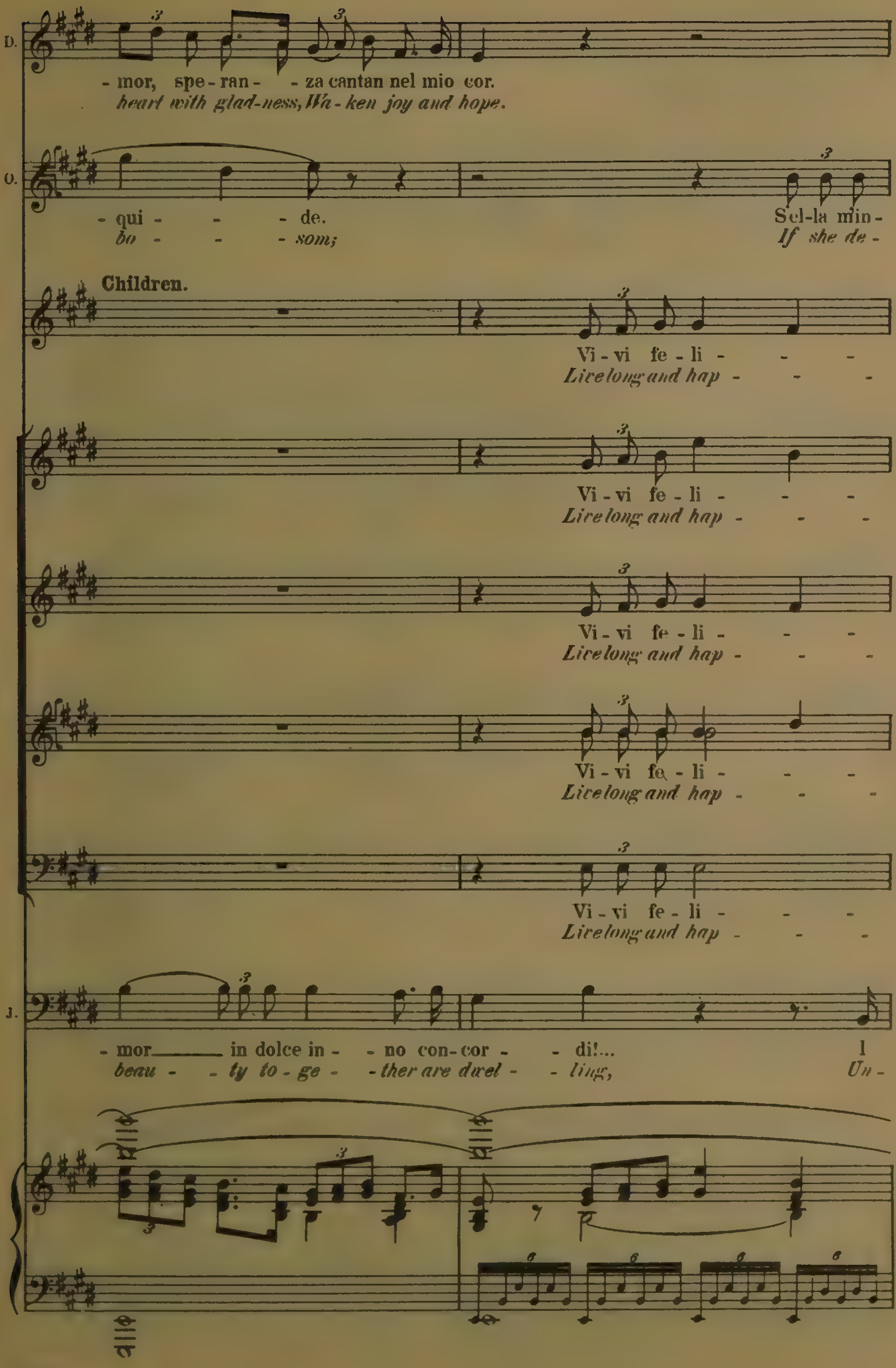

Ch.
-le man-dò - - la ne ac - com-pa - gna, ne ac - com-pa - gna il
coi - ces blen - ding, blen - ding, blen - ding Ci - ther and gui-
nem - - - bi a nem - - bi spar - gia - - mo al
strew them, For they are thine, they are
nem - - - bi a nem - - bi spar - gia - - mo al
strew them, For they are thine, they are
-le man-dò - - la ne ac - com-pa - gna, ne ac - com-pa - gna il
coi - ces blen - ding, blen - ding, blen - ding Ci - ther and gui-
-le man-dò - - la ne ac - com-pa - gna, ne ac - com-pa - gna il
coi - ces blen - ding, blen - ding, blen - ding Ci - ther and gui-
Ch.
suon. Men - tre al-
tar. Ri - sing
suol. L'a - pril, l'a - pril cir - con - da la
thine. Thy fair, thy sil - ken tre - ses Sweet
suol. L'a - pril, l'a - pril cir - con - da la
thine. Thy fair, thy sil - ken tre - ses Sweet
l'a - - - gi - le man - dò - la ne ac - com-
With our coi - ces blen - ding Ci - ther
suon, l'a - gi - le man-dò - la ne ac - com-pa - gna,
tar. With our coi - ces blen - ding, blen - ding, blen - ding
suon, l'a - gi - le man-dò - la ne ac - com-pa - gna,
tar. With our coi - ces blen - ding, blen - ding, blen - ding

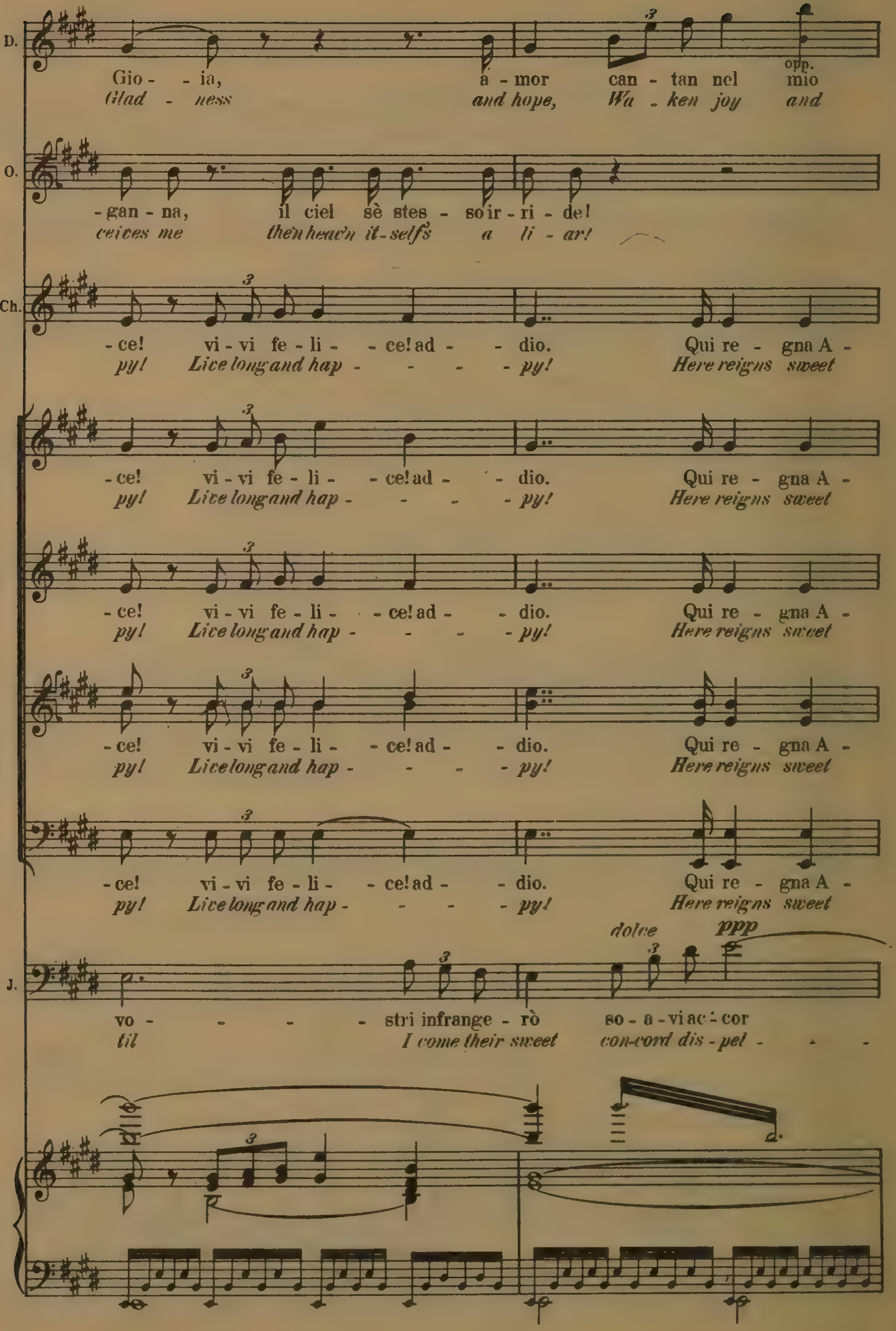

Ch.
-l'au - ra vo - la lie - ta, men - tre al - l'au - ra vo - la
e - - ver high - er, high - er, ri - sing e - ver high - er
spo - - - sa bion - - da d'u - n'e - - -
A - - pril shall fan ___ them, And Morn ___
spo - - - sa bion - - da d'u - n'e - - -
A - - pril shall fan ___ them, And Morn ___
- pa - - gna il suon, men - tre al - l'au - ra vo - la
and gui - - - tar. Ri - sing e - ver high - er
ne ac - com - pa - gna il suon, mentre al-l'a - u - ra ___ vo - la, ___ vo - la ___
Ci - ther and gui - tar. Ri-sing e - - ver ___ higher, ___ higher ___
ne ac - com - pa - gna il suon, men - tre al - l'au - ra vo - la
Ci - ther and gui - tar. Ri - sing e - ver high - er
Ch.
lie - ta la can - zo - - ne, l'a - - gi -
Sounds our song a - far, Still with our
- - - tra ___ ro - - - - - ri -
___ and Morn sur - round ___ them
- - - tra ___ ro - - - - - ri -
___ and Morn sur - round ___ them
lie - ta la can - zo - - ne, l'a - - gi -
Sounds our song a - far, With our coi -
___ lie - ta ___ la can - zon, l'a - gi - - le man -
___ Sounds our ___ song a - far, With ___ our coi -
lie - - ta la can - zo - - ne, l'a - - gi -
Sounds our song a - far, With our coi -

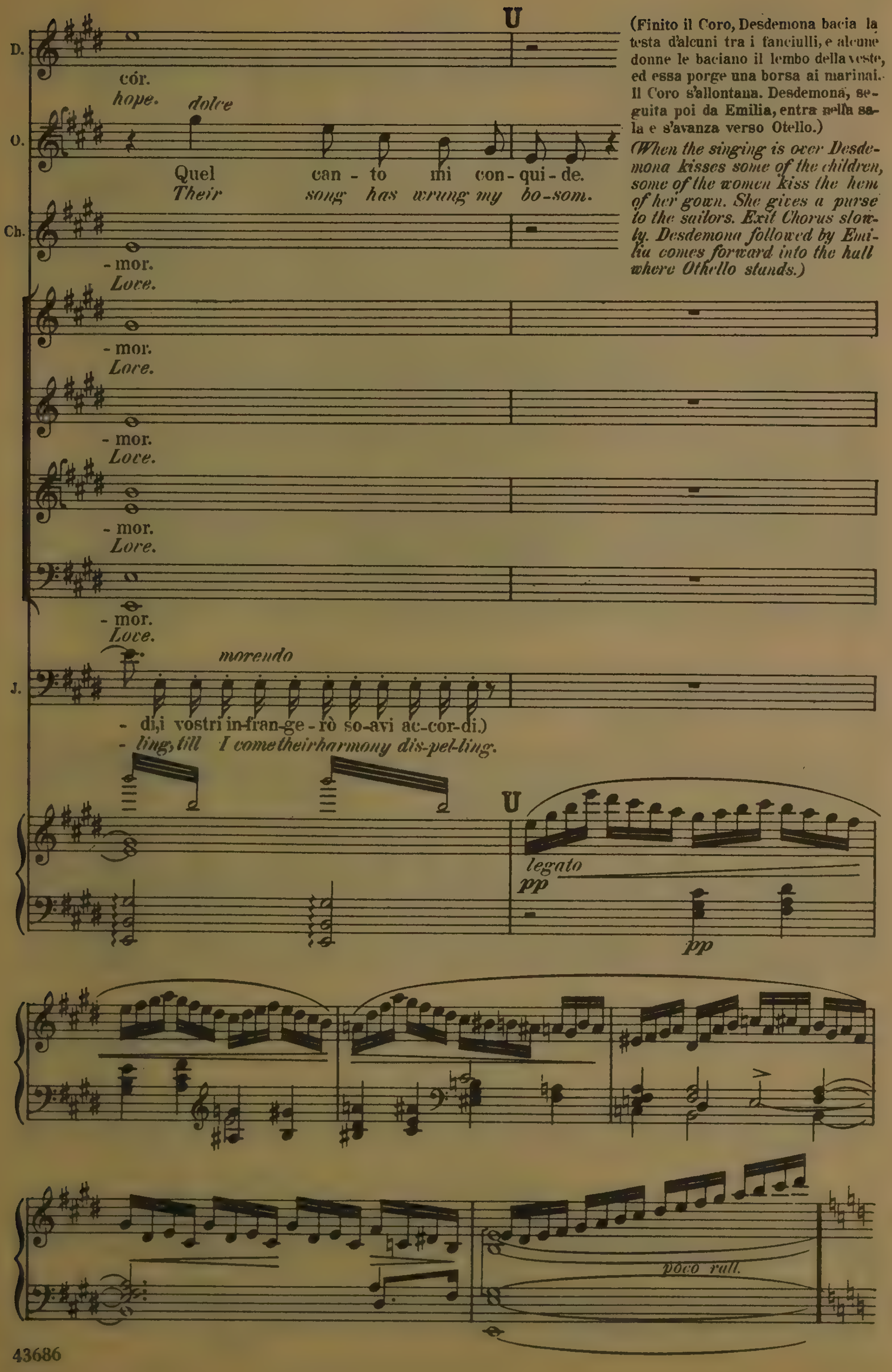

Ch.
-le man-dò - - la ne ac - - com - pa -
coi - ces blen - - ding The ci - - ther and
-da che vi - - bra, che vi -
With its gol - - den shine, with gol -
-da che vi - - bra, che vi -
With its gol - - den shine, with gol -
-le man-dò - - la ne ac - - com - pa -
- - ces blen - - ding still ci - - ther and
- - do-la ne ac - com - pa - gna, ac - com - pa -
- - ces still blen - - ding, blen - ding Ci - ther and
-le man-dò - - la ne ac - - com - pa -
- - ces blen - - ding still ci - - ther and
Tempo I.
Ch.
- gna il suon. Do - ve guar-di splen - - do - no rag-gi,avvam - pan
gui - tar. Whereso-e'er thy glan - - ces shed Brightness,hearts must
- bra al Sol. Do - ve guar-di splen-do-no rag - - gi,av-vam-pan
den shine. Whereso-e'er thy glan ces shed Bright - - ness,hearts must
- bra al Sol. Do - ve guar-di splen - - do - no rag - gi,avvam - pan
den shine. Whereso-e'er thy glan - - ces shed Brightness,hearts must
- gna il suon. Do - - ve guar - - - di
gui - tar. Where - so - - e'er thy
- gna il suon. Do - - ve guar - - - di
gui - tar. Where - so - - e'er thy
Tempo I.
pp
dolciss.

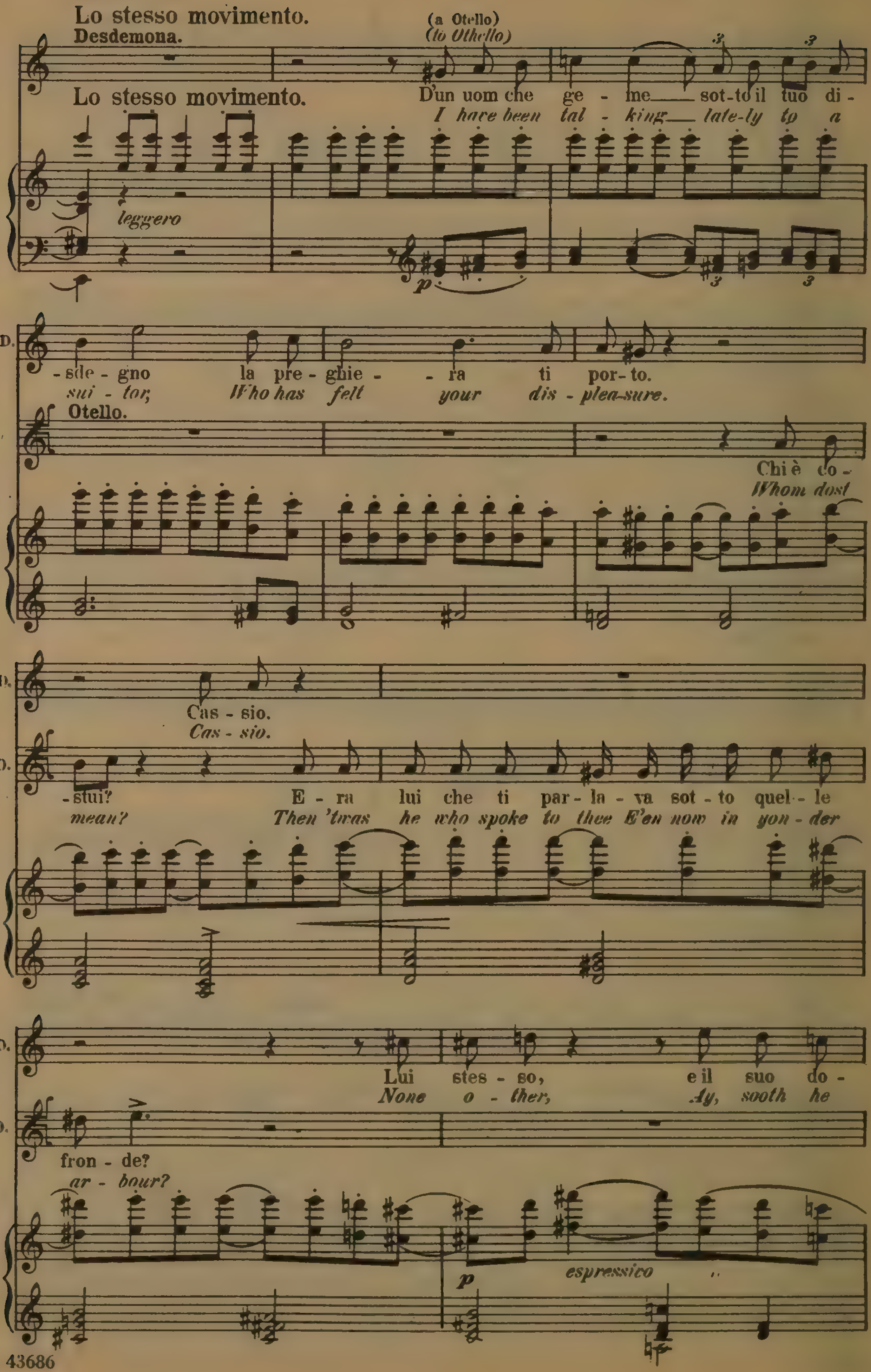

Ch.
cuo - ri, do - ve pas - si scen - - do - no nu - vo - le di
meet thee, Where-so - e'er thy foot - - steps tread, Flow'rs spring up to
cuo - ri, do - ve pas - si scen - do - no nu - - vo - le di
meet thee, Where-so - e'er thy foot-steps tread, Flow'rs spring up to
cuo - ri, do - ve pas - si scen - - do - no nu - vo - le di
meet thee, Where-so - e'er thy foot - - steps tread, Flow'rs spring up to
splen - - do - no rag - - gi, av - vam - - pan
glan - - ces shed Bright - - ness, hearts must
splen - - do - no rag - - gi, av - vam - - pan
glan - - ces shed Bright - - ness, hearts must
Ch.
fio - ri. Qui fra gi - gli e ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly brin - ging We ap-proach thy
fio - ri. Qui fra gi - glie ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly brin - ging We ap - proach thy
fio - ri. Qui fra gi - gli e ro - se co - me a un ca - sto al-
greet thee. Rose and li - ly brin - ging We ap - proach thy
cuo - ri, do - ve pas - si scen - do -
meet thee. Where - so - e'er thy foot - steps
cuo - ri, do - ve pas - si scen - do -
meet thee. Where - so - e'er thy foot - steps

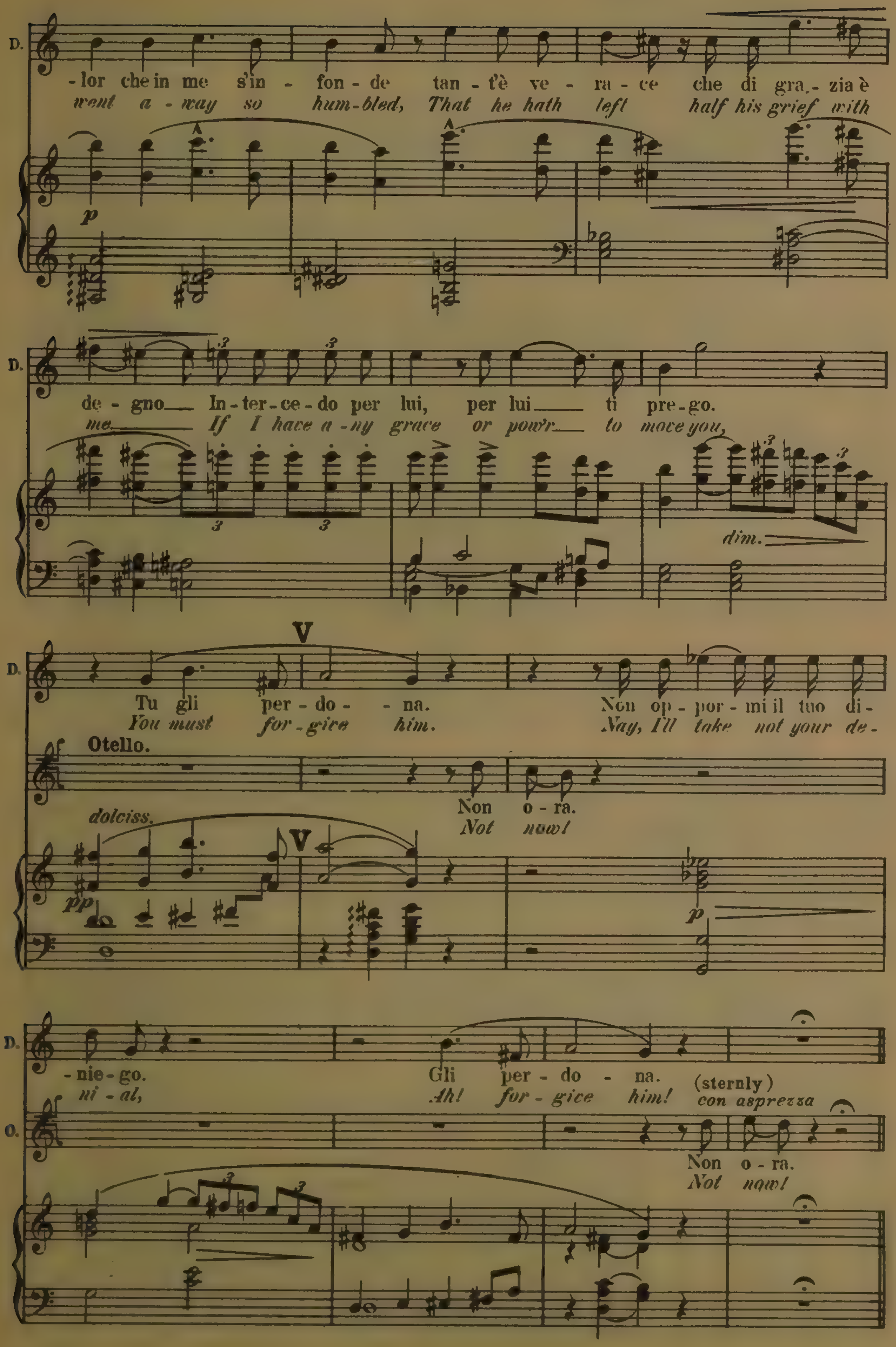

Desdemona.
dolciss.
Splende il
Sun-light
Ch.
- ta - re, pa - dri, bim - bi, spo - se ven - gono a can - tar.
shrine Old and young are sin - ging And our songs are thine.
- ta - re, pa - dri, bim - bi, spo - se ven-gono a can-tar.
shrine Old and young are sin - ging And our songs are thine.
- ta - re, pa - dri, bim - bi, spo - se ven - gono a can-tar.
shrine Old and young are sin - ging And our songs are thine.
- no nu - vo - le di fio - - ri.
tread Flow'rs spring up to greet thee.
- no nu - vo - le di fio - - ri.
tread Flow'rs spring up to greet thee.
pppp dolce
D.
cie - lo, dan - za l'au - ra,o-lez - za il fior. Gio - ia,a -
blo - wing bree - zes, Rose and hel - io - trope Fill my
Otello.
(soavemente commosso)
(softly moved)
Quel can - to mi con -
Their song has wrung my
Jago. (aside)
(Bel - tà ed a -
See love and

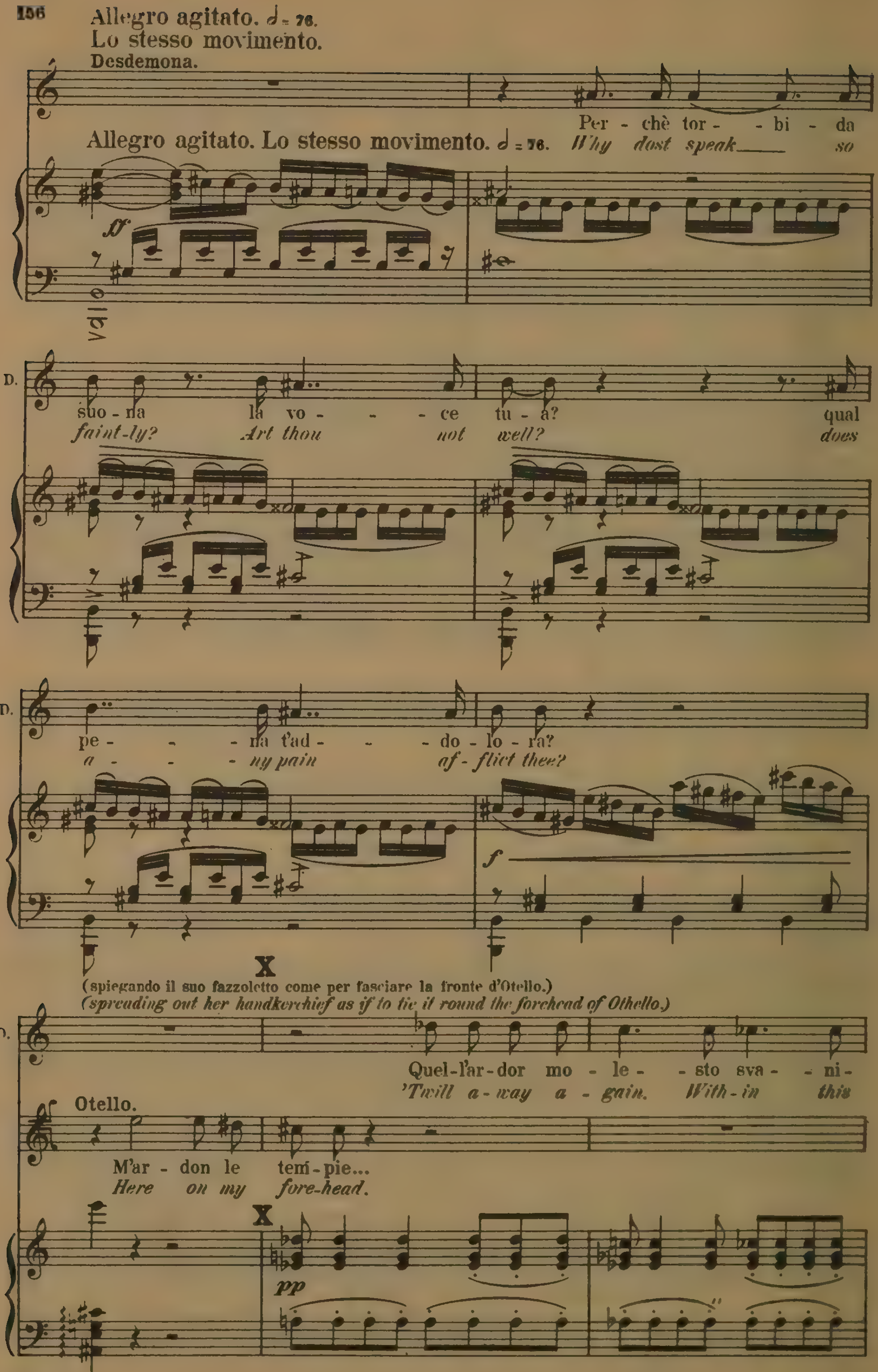

D.
- mor, spe - ran - - za cantan nel mio cor.
heart with glad-ness, Wa - ken joy and hope.
O.
- qui - - - de.
bo - - - som;
Sel-la min -
If she de -
Children.
Vi - vi fe - li - - -
Live long and hap - - -
Vi - vi fe - li - - -
Live long and hap - - -
Vi - vi fe - li - - -
Live long and hap - - -
Vi - vi fe - li - - -
Live long and hap - - -
Vi - vi fe - li - - -
Live long and hap - - -
J.
- mor in dolce in - - no con - cor - - di!...
beau - - ty to - ge - - ther are dwel - - ling,
I
Un -

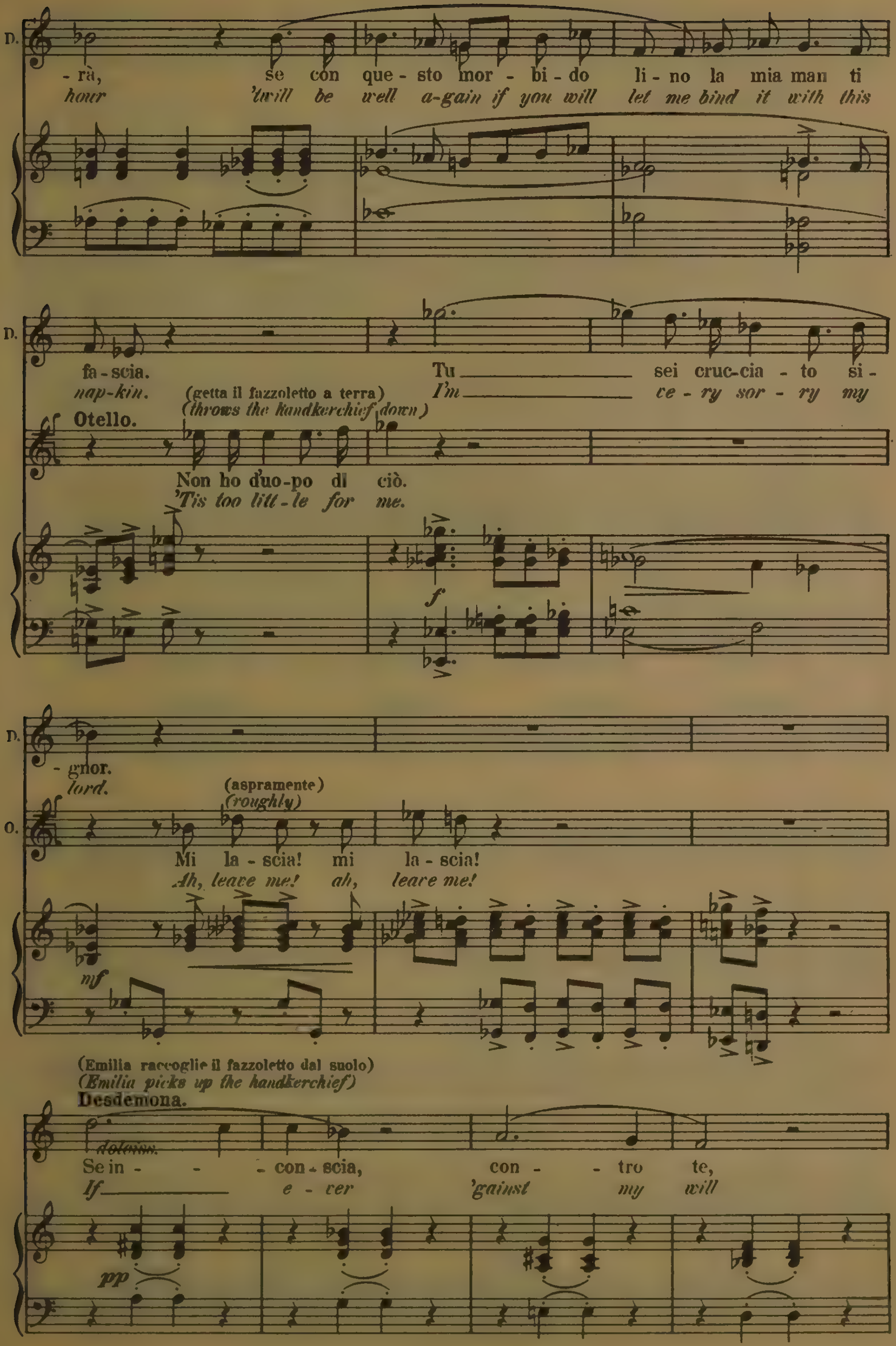
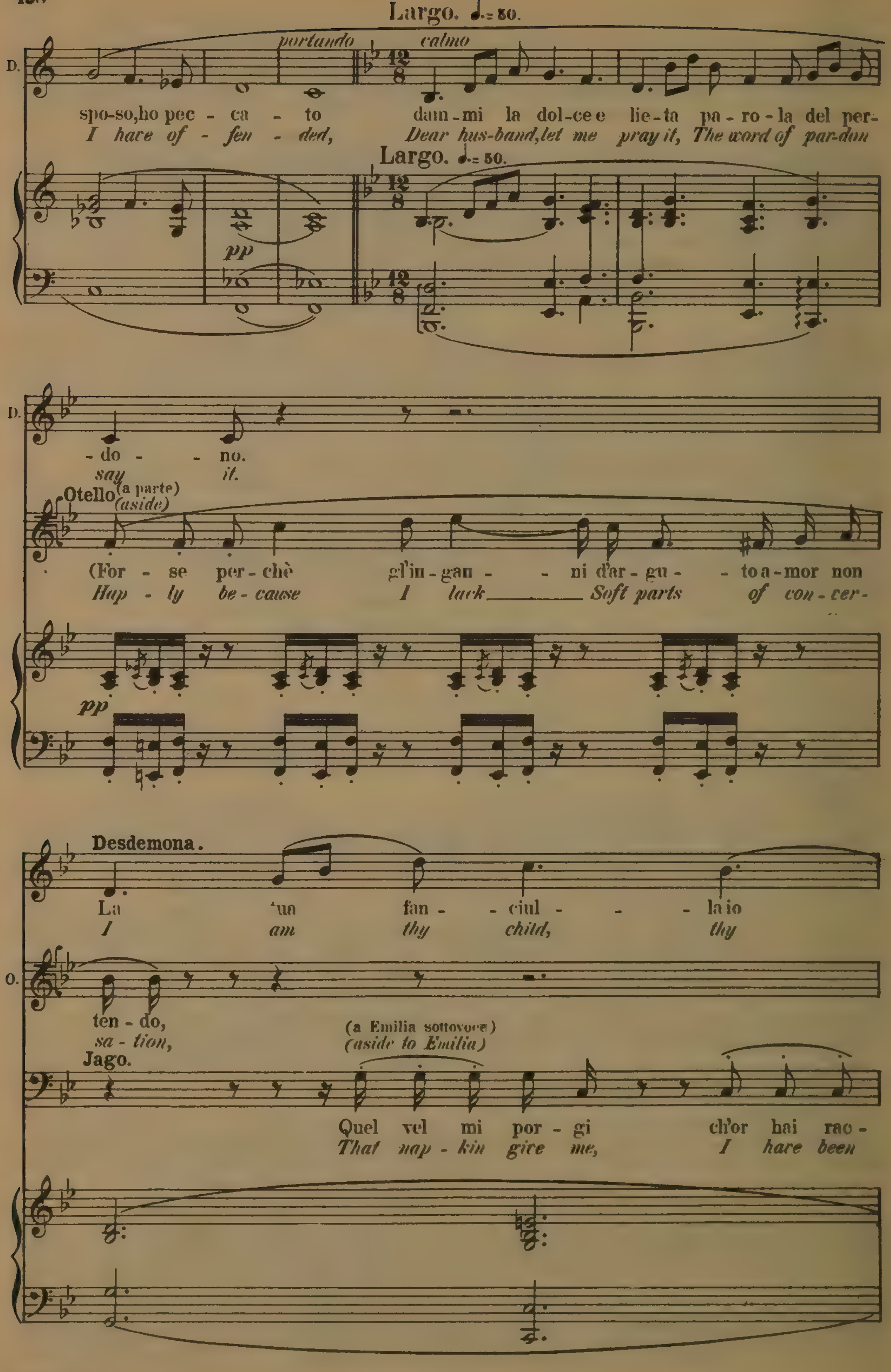

D.
Gio - ia, a - mor can - tan nel mio
Gladness and hope, Waken joy and
opp.
O.
- gan - na, il ciel sè stes - so ir - ri - de!
ceives me then heav'n it-self's a li - ar!
Ch.
- ce! vi - vi fe - li - ce! ad - dio. Qui re - gna A -
py! Live long and hap - py! Here reigns sweet
J.
vo - stri infrange - rò so - a - vi ac - cor
til I come their sweet con-cord dis - pel
dolce
ppp

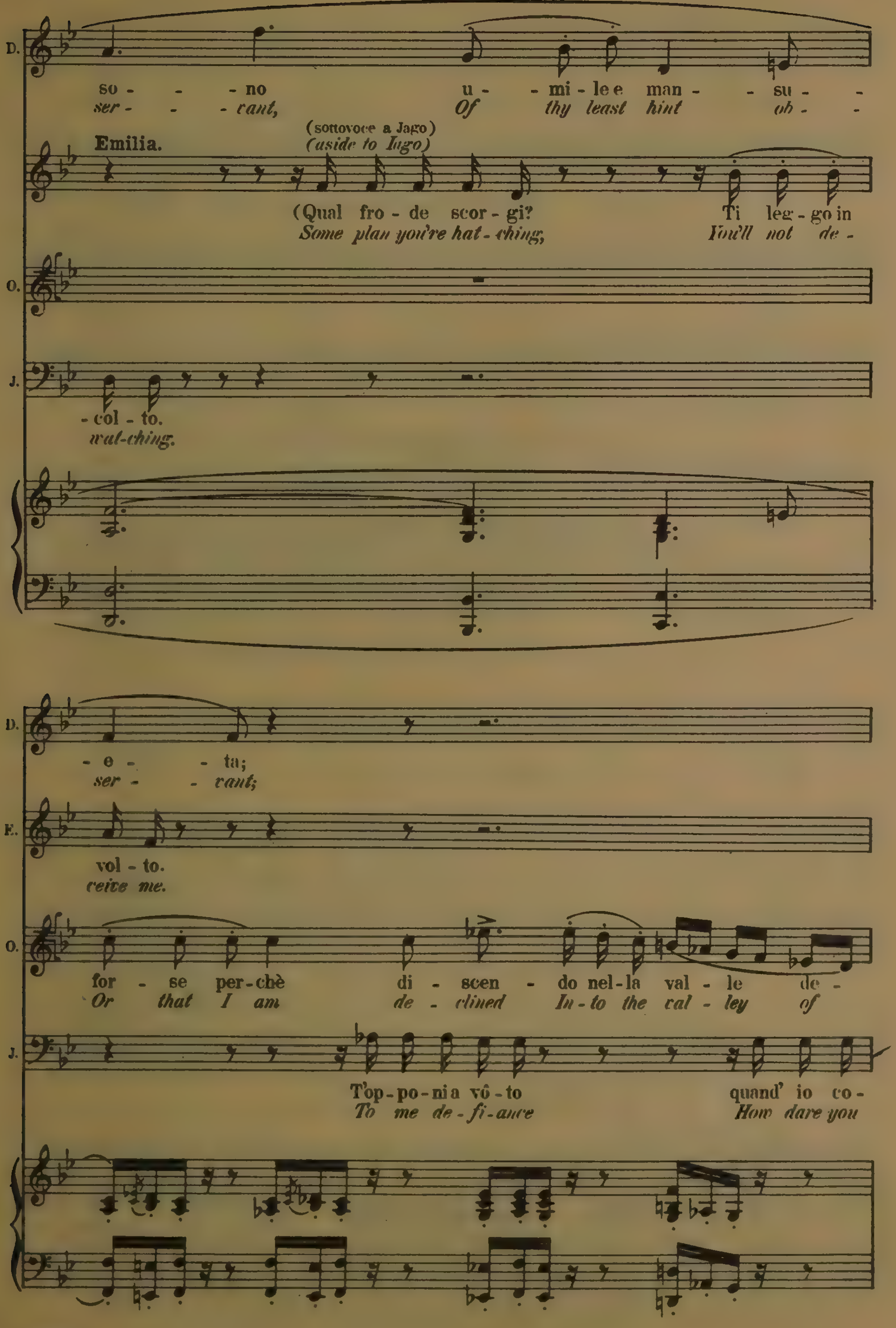
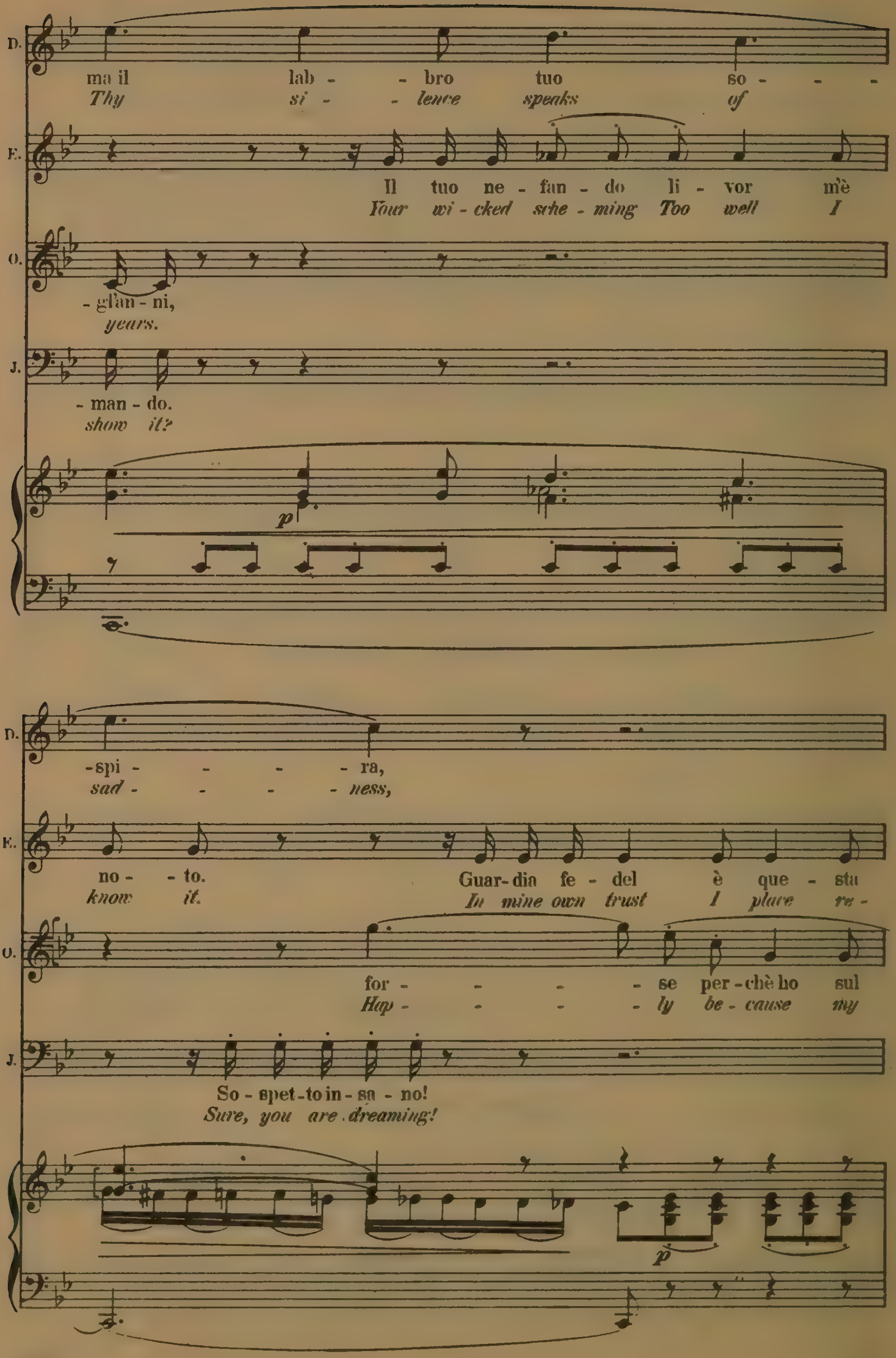

D.
O.
Ch.
J.
U
cór.
hope.
dolce
Quel can - to mi con - qui - de.
Their song has wrung my bo - som.
- mor.
Love.
- mor.
Love.
- mor.
Love.
- mor.
Love.
- mor.
Love.
morendo
- di,i vostri in-fran-ge - rò so-avi ac-cor-di.)
- ling, till I come their harmony dis-pel-ling.
legato
pp
pp
poco rall.
(Finito il Coro, Desdemona bacia la testa d'alcuni tra i fanciulli, e alcune donne le baciano il lembo della veste, ed essa porge una borsa ai marinai. Il Coro s'allontana. Desdemona, seguita poi da Emilia, entra nella sala e s'avanza verso Otello.)
(When the singing is over Desdemona kisses some of the children, some of the women kiss the hem of her gown. She gives a purse to the sailors. Exit Chorus slowly. Desdemona followed by Emilia comes forward into the hall where Othello stands.)

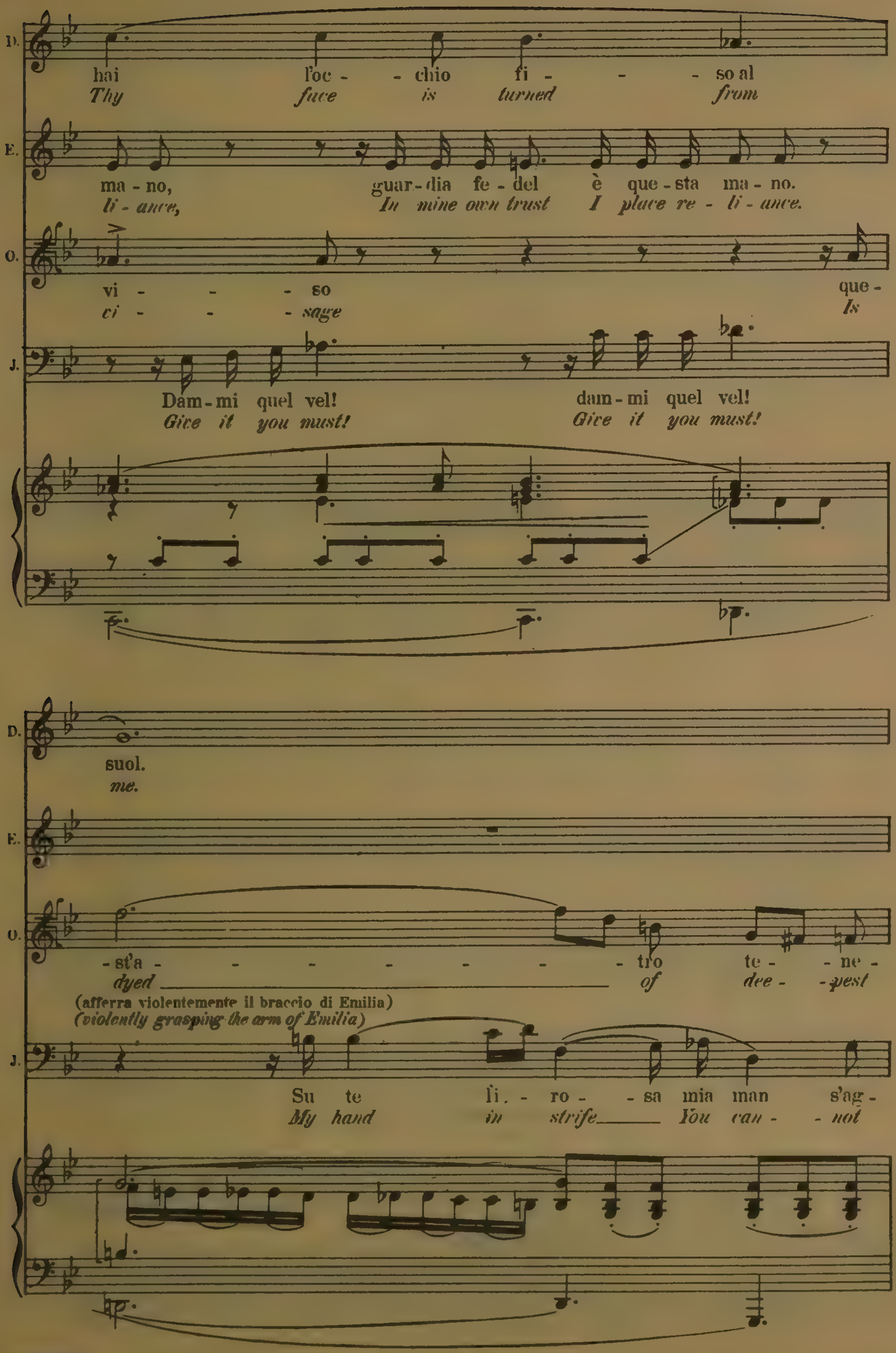

Lo stesso movimento.
Desdemona.
(a Otello)
(to Othello)
Lo stesso movimento.
leggero
p
D'un uom che geme sotto il tuo disdegno la preghiera ti porto.
I have been talking lately to a suitor, Who has felt your displeasure.
Otello.
Chi è costui?
Whom dost mean?
Cassio.
Cassio.
E - ra lui che ti parlava sotto quelle fronde?
Then 'twas he who spoke to thee E'en now in yonder arbour?
Lui stesso, e il suo do -
None other, Ay, sooth he
p
espressivo

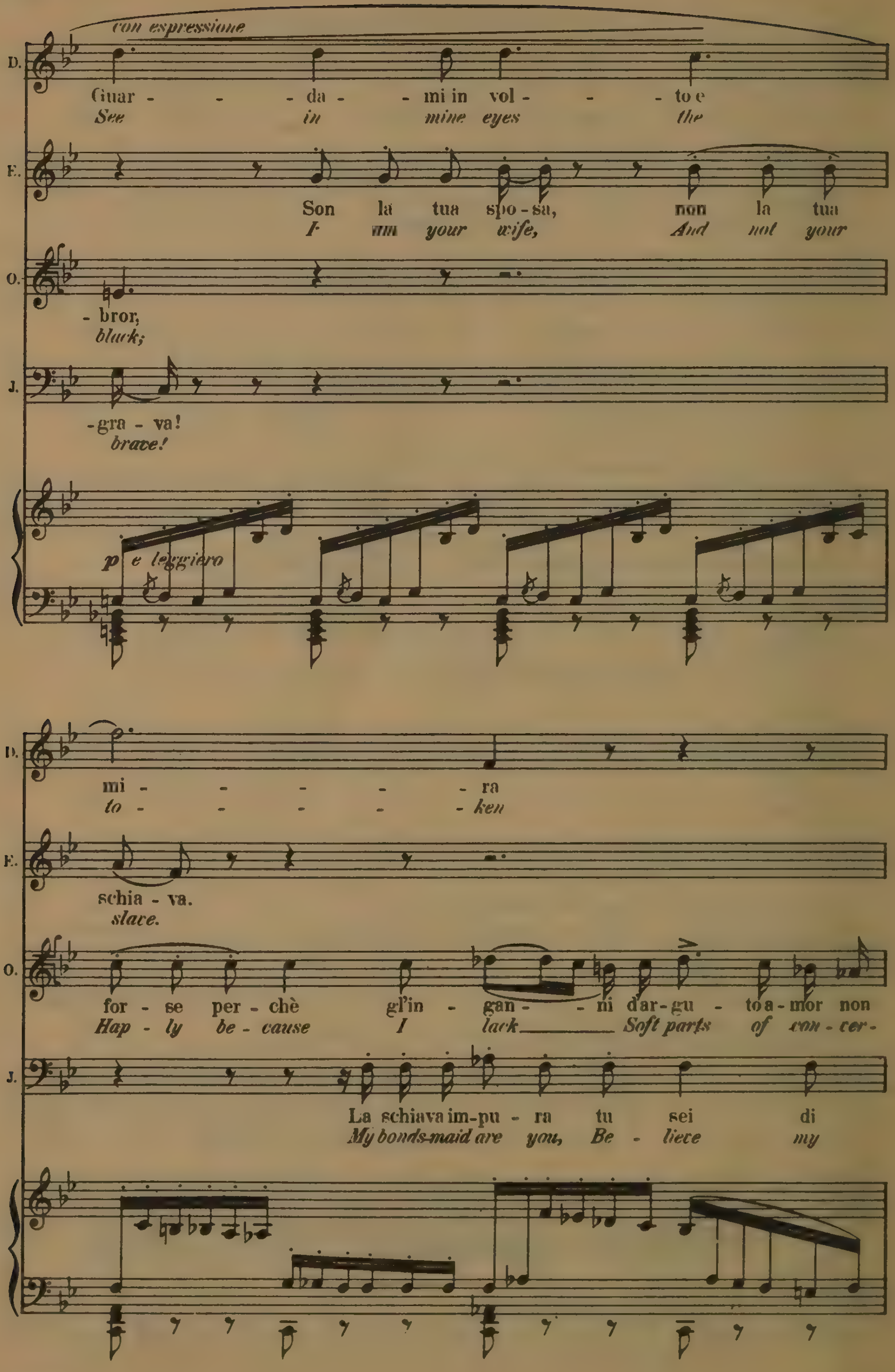

D.
-lor che in me s'in - fon - de tan - t'è ve - ra - ce che di gra - zia è
went a - way so hum-bled, That he hath left half his grief with
p
D.
de - gno In - ter - ce - do per lui, per lui ti pre - go.
me If I have a - ny grace or pow'r to move you,
dim.
D.
Tu gli per - do - na. Non op - por - mi il tuo di -
You must for - give him. Nay, I'll take not your de -
Otello.
Non o - ra.
Not now!
dolciss.
pp
p
D.
- nie - go. Gli per - do - na.
ni - al, Ah! for - give him!
(sternly)
con asprezza
O.
Non o - ra.
Not now!

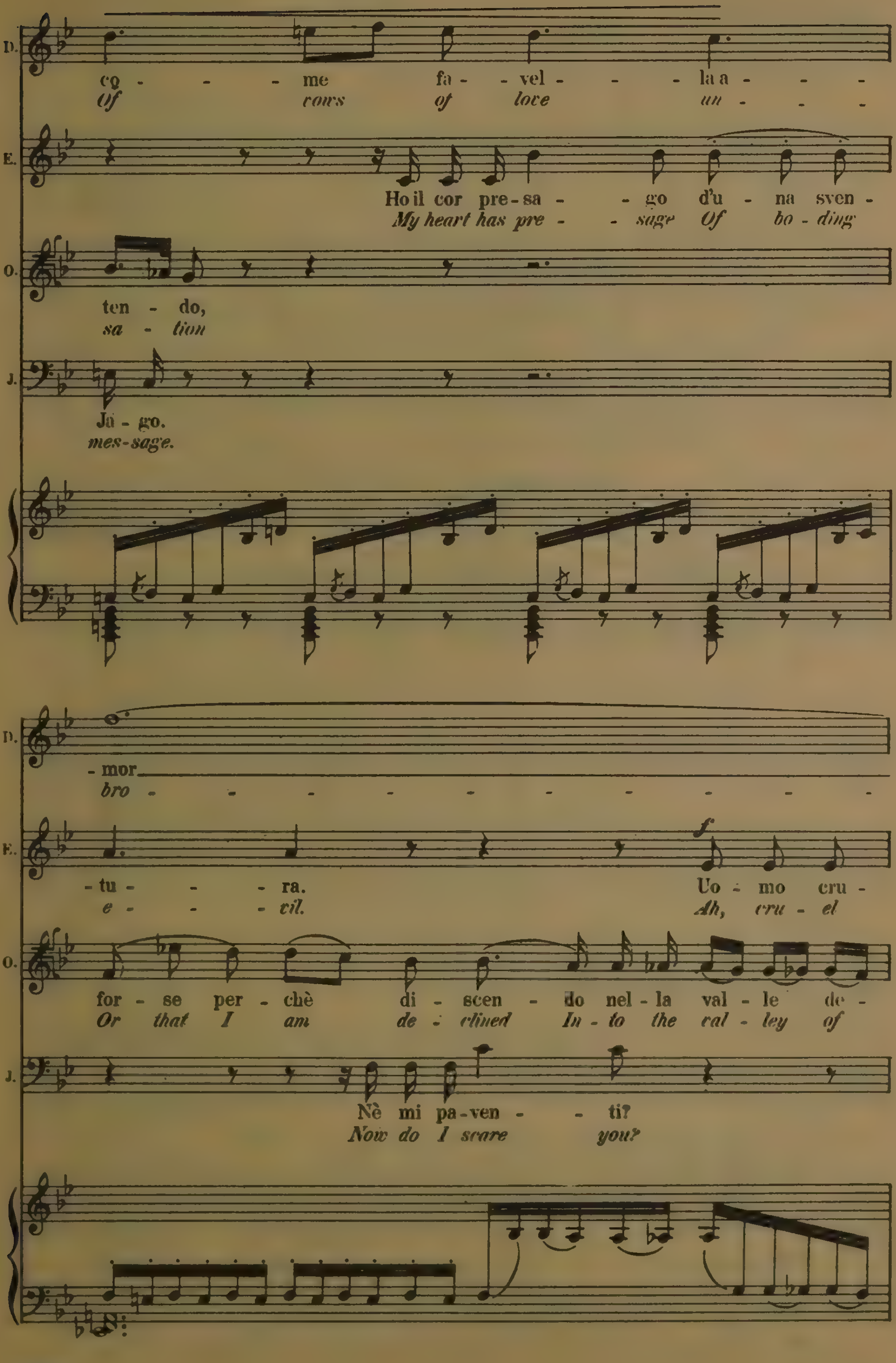

Allegro agitato. ♩= 76.
Lo stesso movimento.
Desdemona.
Per - chè tor - bi - da
Allegro agitato. Lo stesso movimento. ♩= 76. Why dost speak so
ff
8va
suo - na la vo - ce tu - a? qual
faint-ly? Art thou not well? does
pe - na t'ad - do - lo - ra?
a - ny pain af - flict thee?
f
X
(spiegando il suo fazzoletto come per fasciare la fronte d'Otello.)
(spreading out her handkerchief as if to tie it round the forehead of Othello.)
Quel-l'ar-dor mo - le - sto sva - ni-
'Twill a-way a - gain. With-in this
Otello.
M'ar - don le tem-pie...
Here on my fore-head.
X
pp

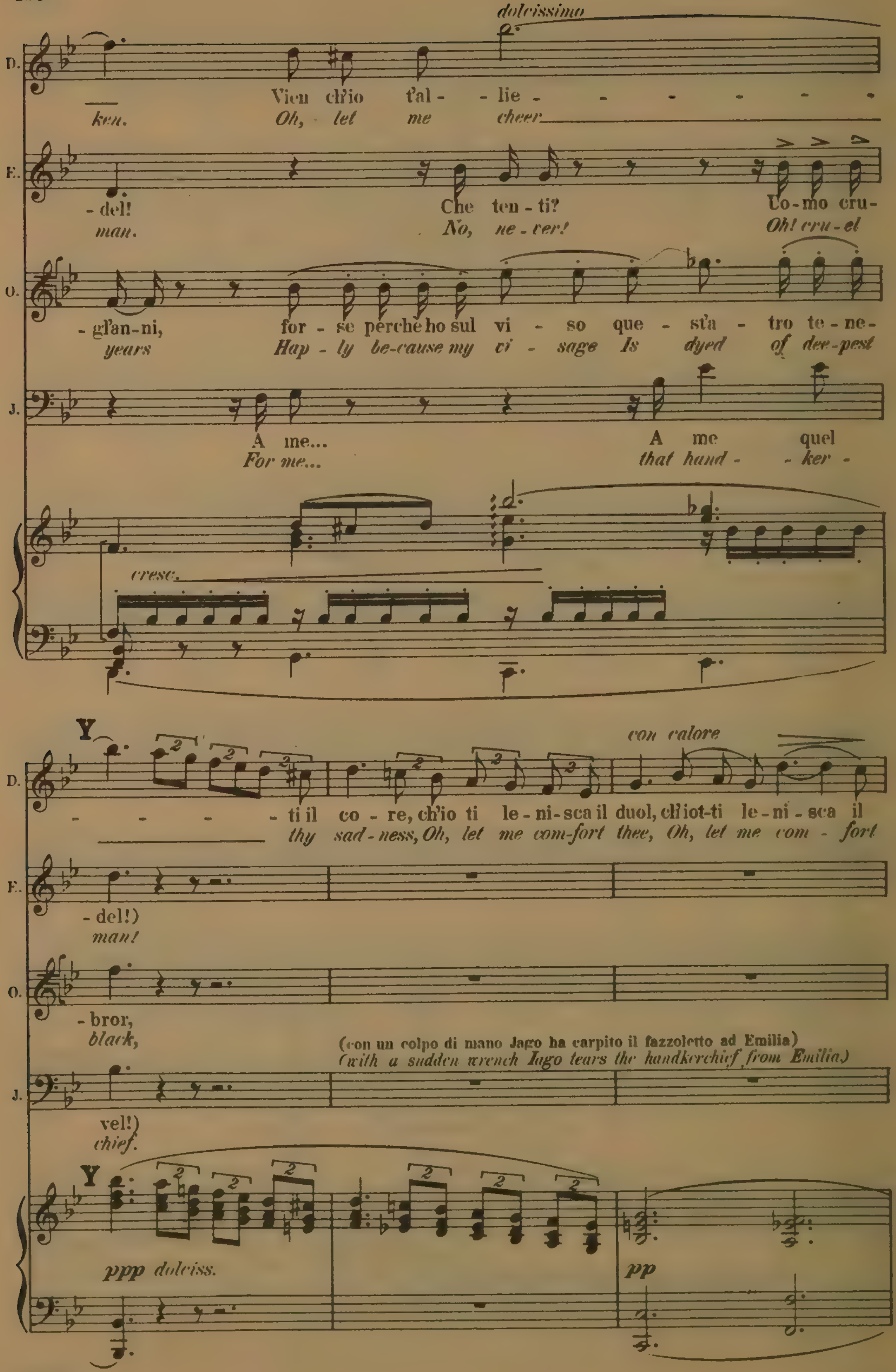

D.
- rà, se con que - sto mor - bi - do li - no la mia man ti
hour 'twill be well a-gain if you will let me bind it with this
D.
fa - scia. Tu sei cruc-cia - to si -
nap-kin. I'm ve - ry sor - ry my
(getta il fazzoletto a terra)
(throws the handkerchief down)
Otello.
Non ho d'uo-po di ciò.
'Tis too lit-tle for me.
f
D.
- gnor.
lord.
(aspramente)
(roughly)
O.
Mi la - scia! mi la - scia!
Ah, leave me! ah, leave me!
mf
(Emilia raccoglie il fazzoletto dal suolo)
(Emilia picks up the handkerchief)
Desdemona.
dolciss.
Se in - - - con - scia, con - - tro te,
If e - ver 'gainst my will
pp

Largo. ♩. = 50.
portando
calmo
D.
spo-so, ho pec - ca - to dam-mi la dol-ce e lie-ta pa-ro-la del per-
I have of - fen - ded, Dear hus-band, let me pray it, The word of par-don
Largo. ♩. = 50.
pp
D.
- do - - no.
say it.
Otello (a parte) (aside)
(For - se per-chè gl'in-gan - - ni d'ar-gu - - to a-mor non
Hap - ly be-cause I lack Soft parts of con-ver-
pp
Desdemona.
La tua fan - - ciul - - - la io
I am thy child, thy
O.
ten - do,
sa - tion,
(a Emilia sottovoce)
(aside to Emilia)
Jago.
Quel vel mi por - gi ch'or hai rac -
That nap - kin give me, I have been

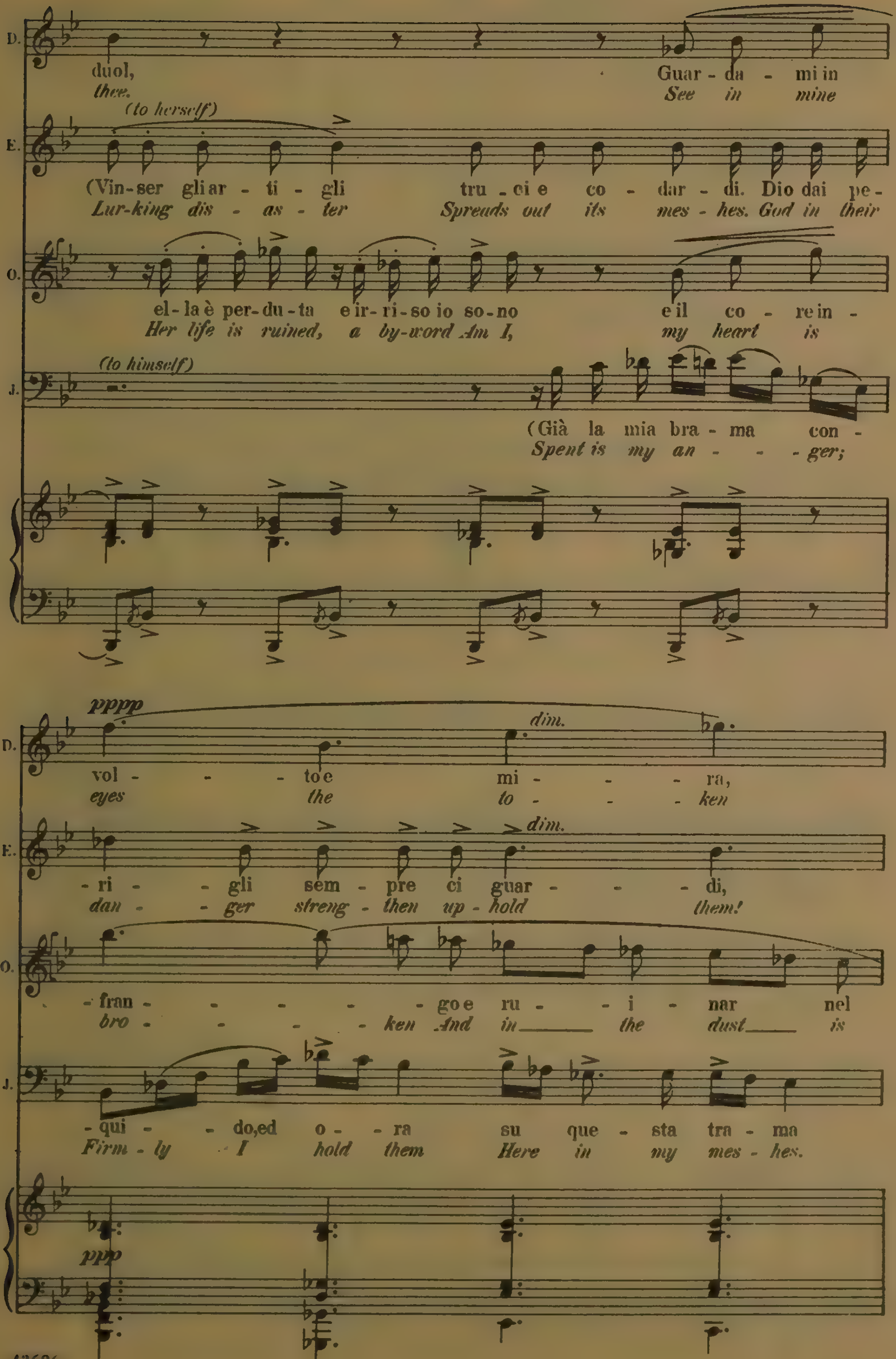

D.
so - - no u - mi - le e man - su -
ser - - rant, Of thy least hint ob -
Emilia.
(sottovoce a Jago)
(aside to Iago)
(Qual fro - de scor - gi? Ti leg - go in
Some plan you're hat - ching, You'll not de -
O.
J.
- col - to.
wat-ching.
D.
- e - - ta;
ser - - vant;
E.
vol - to.
ceive me.
O.
for - se per - chè di - scen - do nel - la val - le de -
Or that I am de - clined In - to the val - ley of
J.
T'op - po - ni a vô - to quand' io co -
To me de - fi - ance How dare you

D.
ma il lab - - bro tuo so - - - -
Thy si - - lence speaks of
E.
Il tuo ne - fan - do li - vor m'è
Your wi - cked sche - ming Too well I
O.
- gl'an - ni,
years.
J.
- man - do.
show it?
p
D.
-spi - - - - ra,
sad - - - - ness,
E.
no - - to. Guar- dia fe - del è que - sta
know it. In mine own trust I place re -
O.
for - - - - se per - chè ho sul
Hap - - - - ly be - cause my
J.
So - spet - to in - sa - no!
Sure, you are dreaming!
p

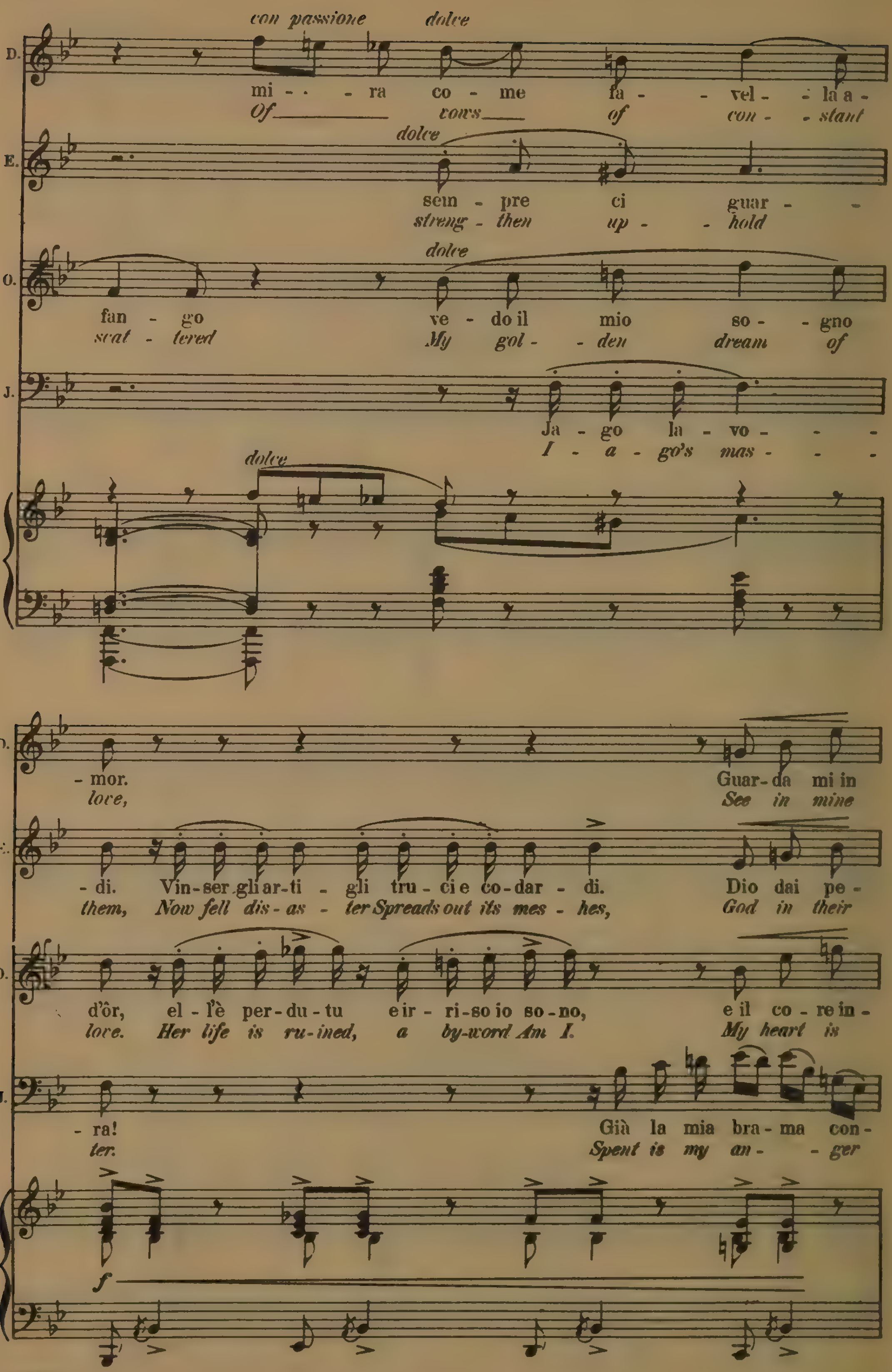

D.
hai l'oc - - chio fi - - - so al
Thy face is turned from
E.
ma - no, guar - dia fe - del è que - sta ma - no.
li - ance, In mine own trust I place re - li - ance.
O.
vi - - - so que -
ci - - - sage Is
J.
Dam - mi quel vel! dam - mi quel vel!
Give it you must! Give it you must!
D.
suol.
me.
E.
O.
- st'a - - - - - - - tro te - - ne -
dyed of dee - - pest
(afferra violentemente il braccio di Emilia)
(violently grasping the arm of Emilia)
J.
Su te fi - ro - - sa mia man s'ag -
My hand in strife You can - - not

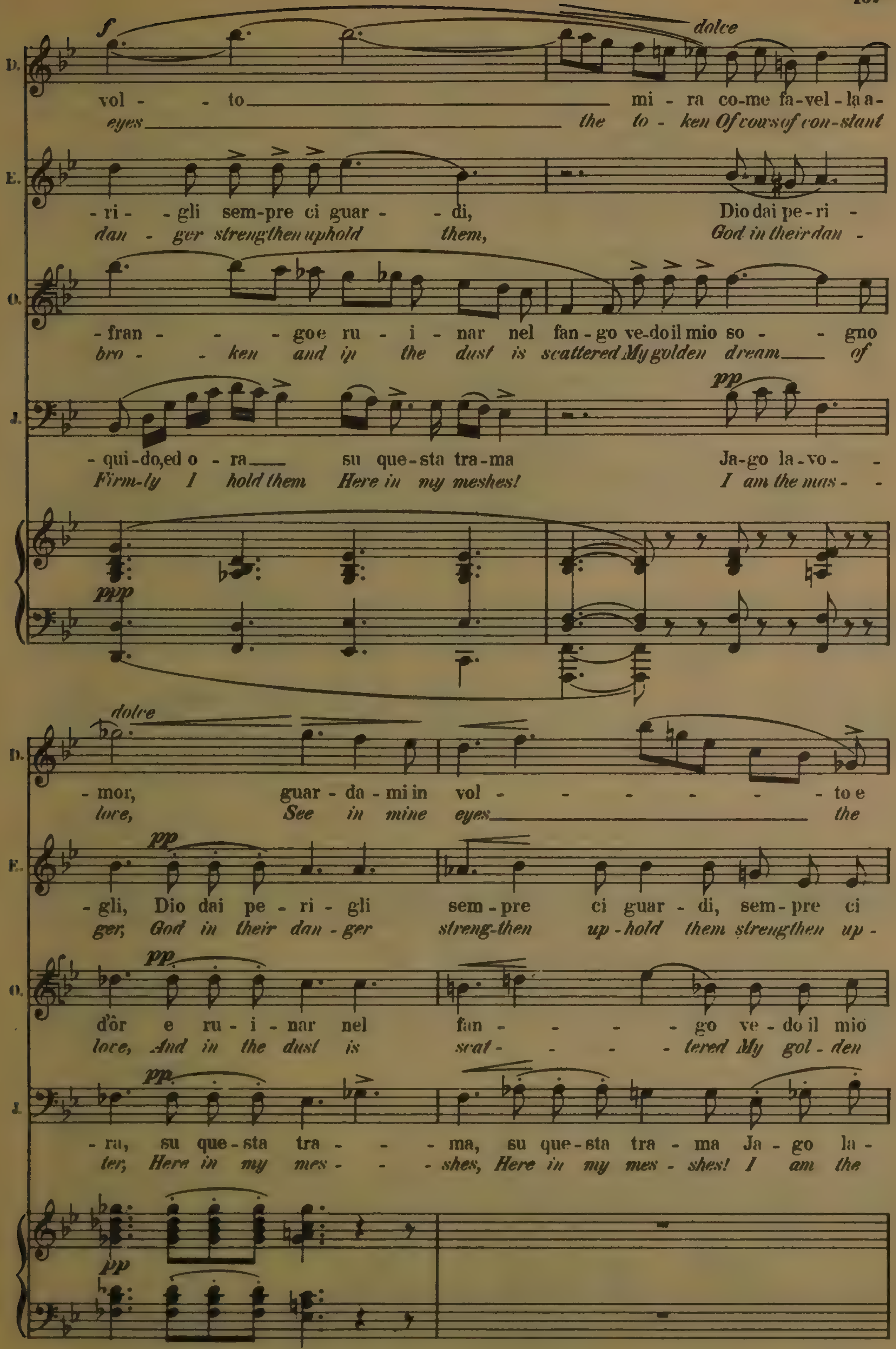

con espressione
D.
Guar - - da - - mi in vol - - to e
See in mine eyes the
E.
Son la tua spo - sa, non la tua
I am your wife, And not your
O.
- bror,
black;
J.
- gra - va!
brave!
p e leggiero
D.
mi - - - - - ra
to - - - - - ken
E.
schia - va.
slave.
O.
for - se per - chè gl'in - gan - - ni d'ar - gu - to a - mor non
Hap - ly be - cause I lack Soft parts of con - cer -
J.
La schiava im - pu - ra tu sei di
My bonds-maid are you, Be - lieve my

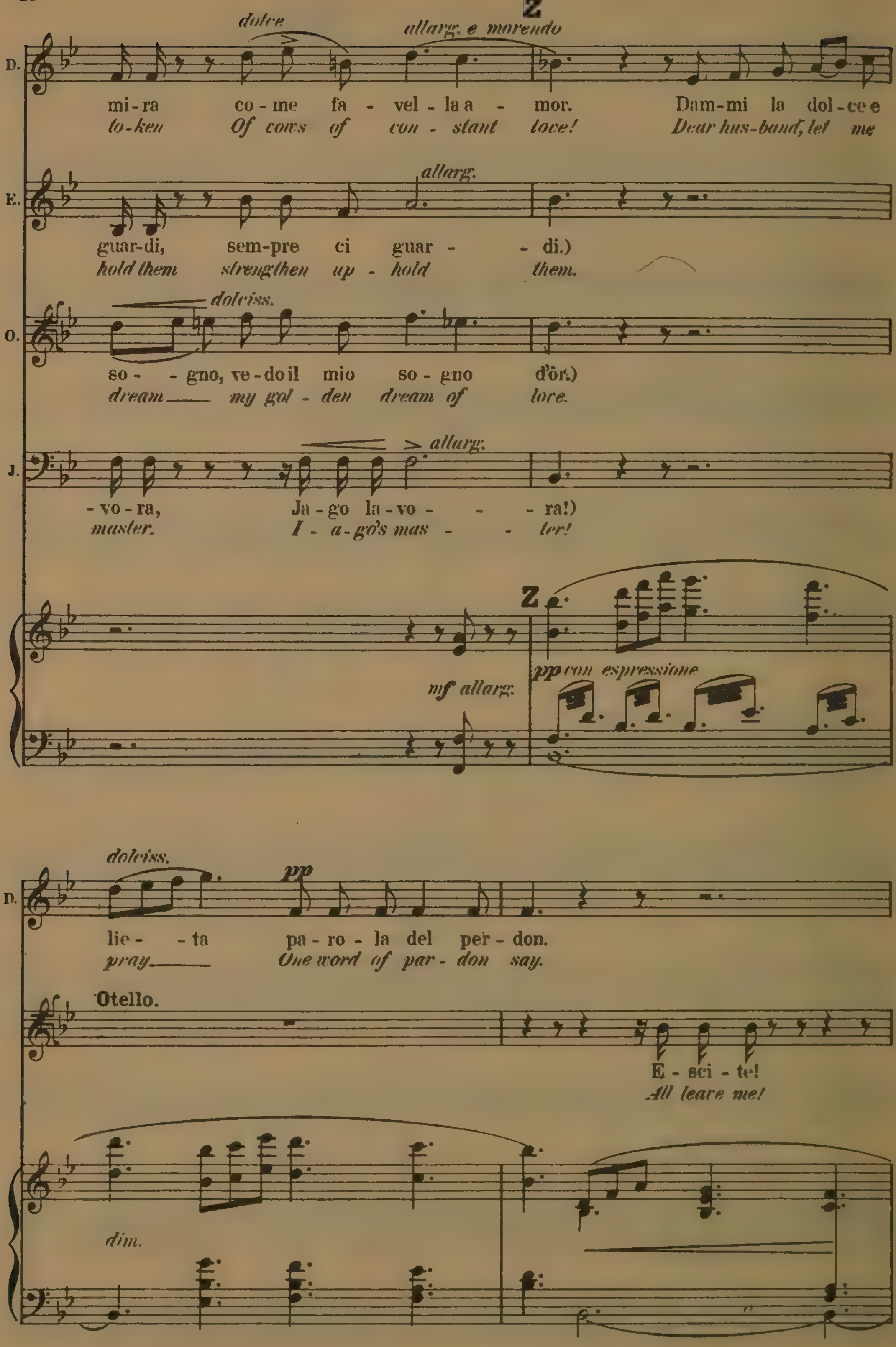

D.
co - me fa - vel - la a -
Of vows of love un -
E.
Ho il cor pre - sa - go d'u - na sven -
My heart has pre - sage Of bo - ding
O.
ten - do,
sa - tion
J.
Ja - go.
mes-sage.
D.
- mor
bro -
E.
- tu - ra. Uo - mo cru -
e - vil. Ah, cru - el
O.
for - se per - chè di - scen - do nel - la val - le de -
Or that I am de - clined In - to the val - ley of
J.
Nè mi pa - ven - ti?
Now do I scare you?

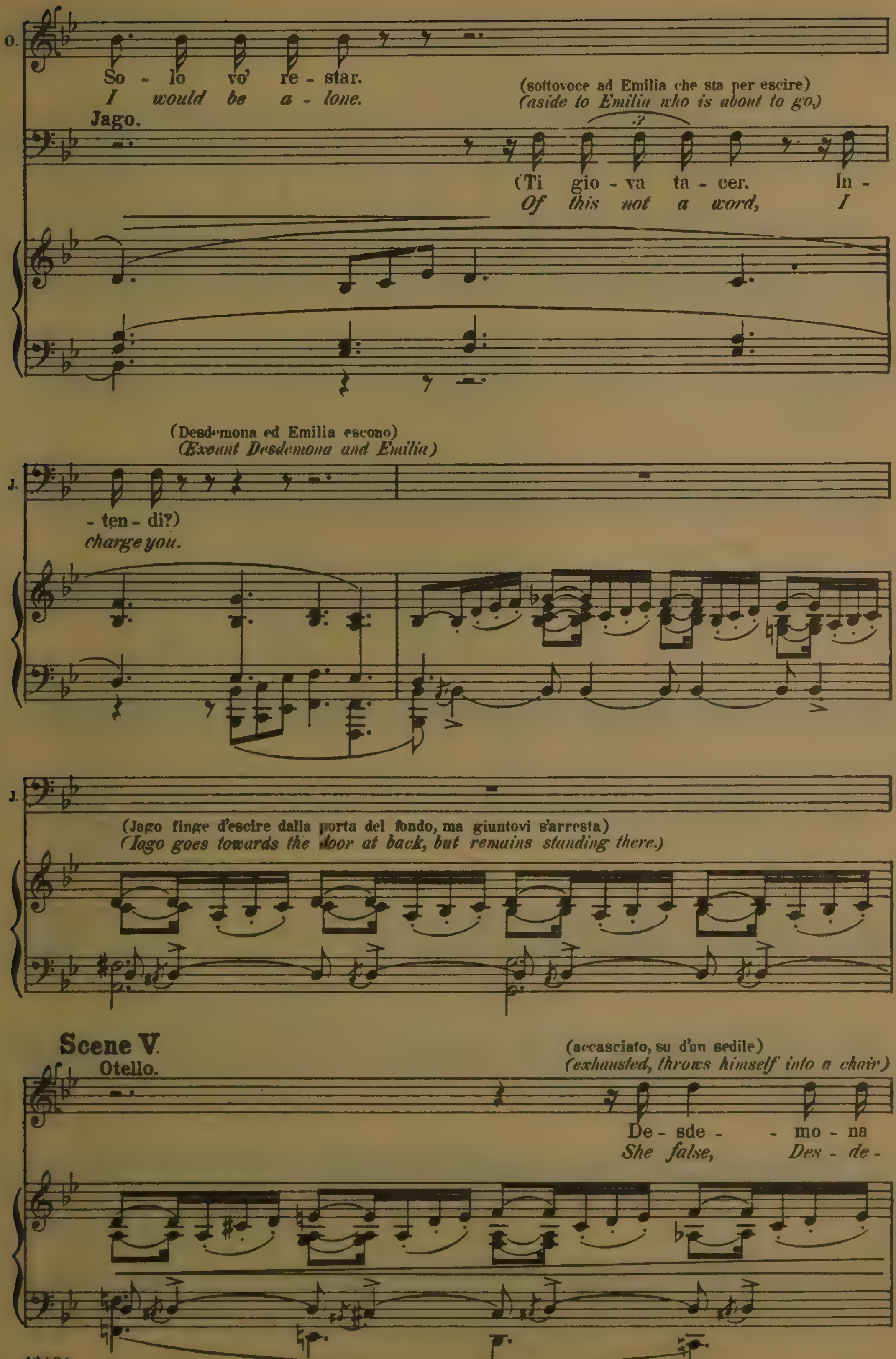
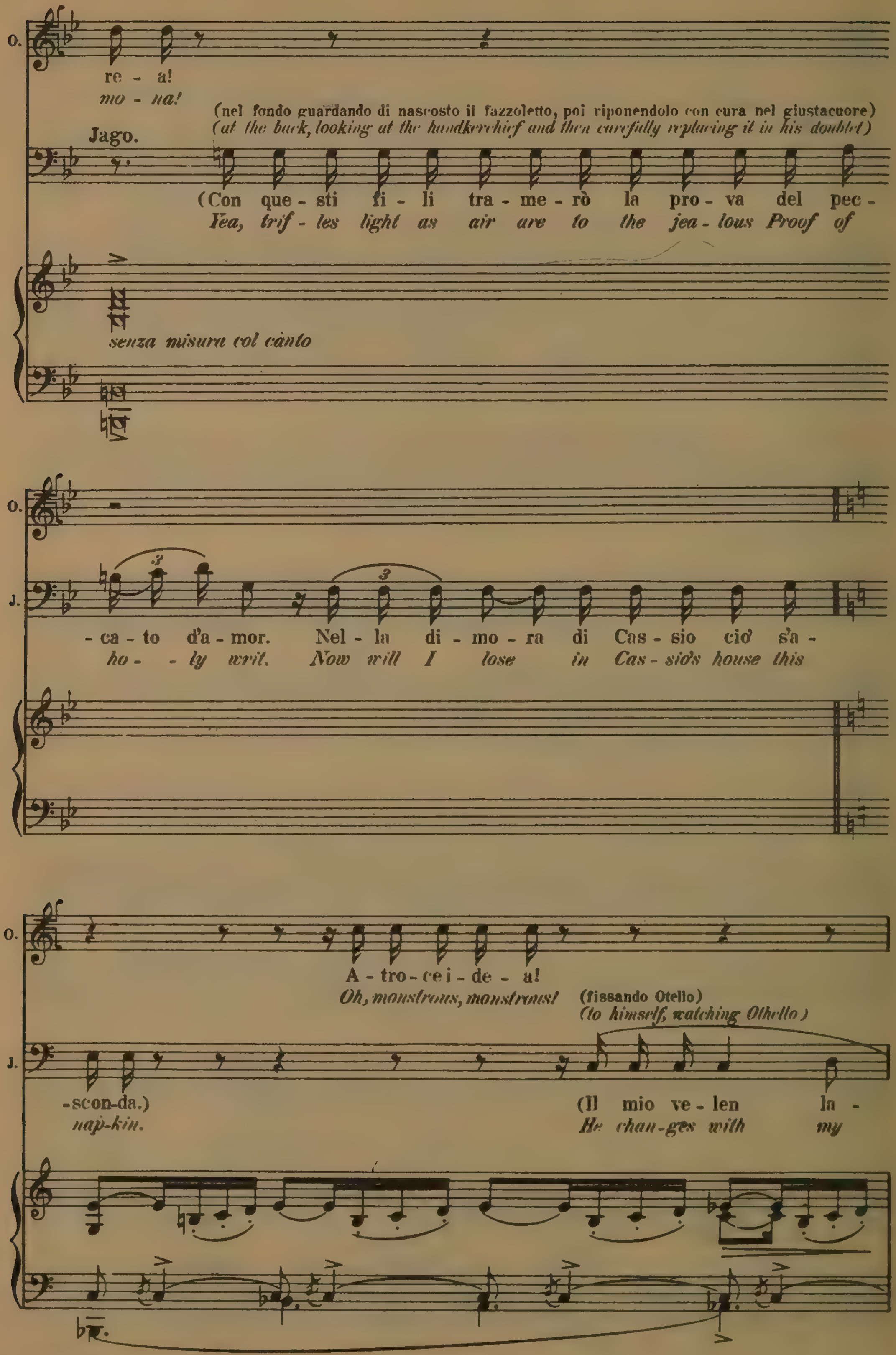
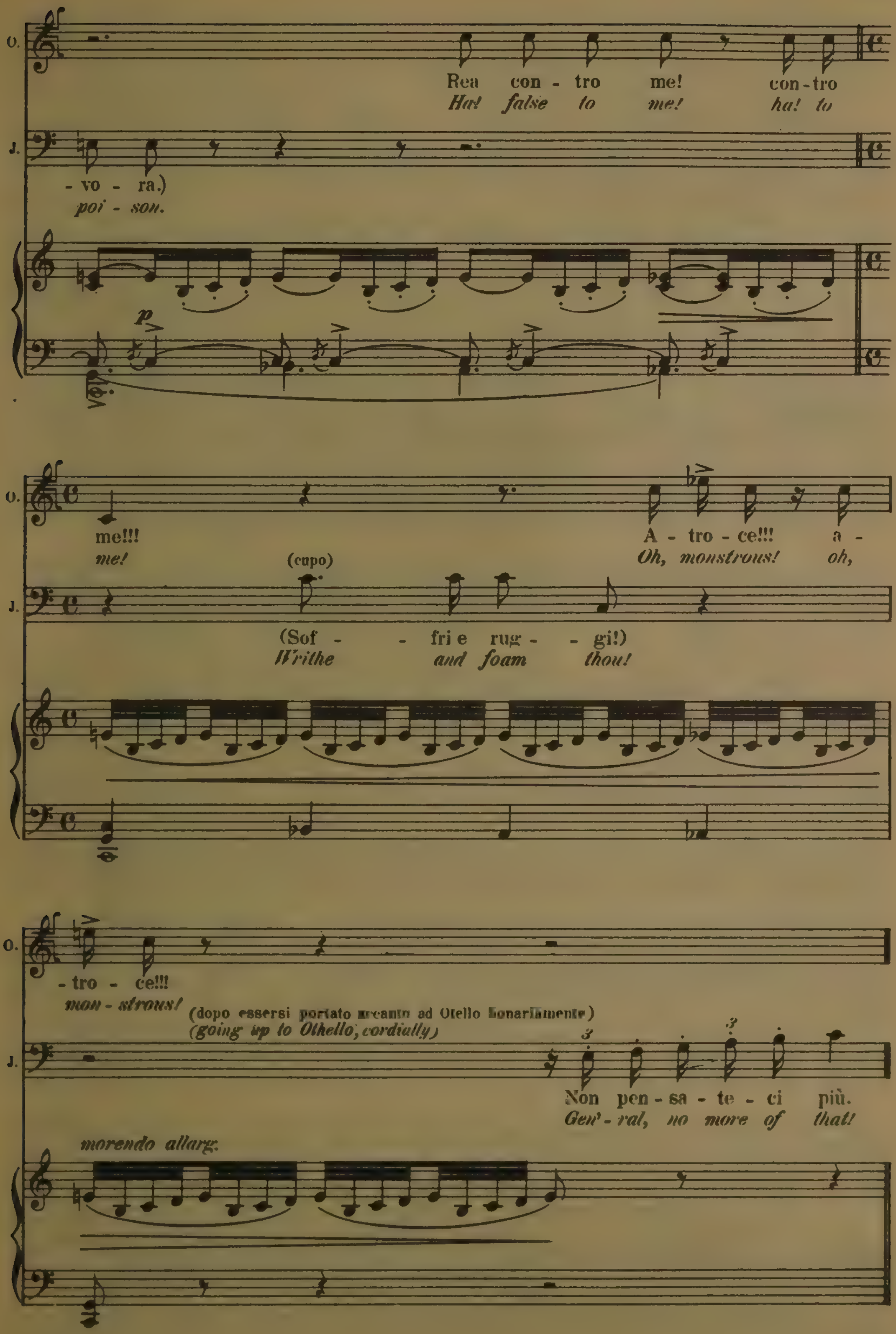

dolcissimo
D.
ken. Vien ch'io t'al - lie -
Oh, let me cheer
E.
- del! Che ten - ti? Uo-mo cru-
man. No, ne - ver! Oh! cru - el
O.
- gl'an-ni, for - se perchè ho sul vi - so que - st'a - tro te - ne-
years Hap - ly be-cause my vi - sage Is dyed of dee-pest
J.
A me... A me quel
For me... that hand - - ker -
cresc.
Y
con calore
- ti il co - re, ch'io ti le - ni - sca il duol, ch'io t-ti le - ni - sca il
thy sad - ness, Oh, let me com-fort thee, Oh, let me com - fort
- del!)
man!
- bror,
black,
(con un colpo di mano Jago ha carpito il fazzoletto ad Emilia)
(with a sudden wrench Iago tears the handkerchief from Emilia)
vel!)
chief.
ppp dolciss.
pp

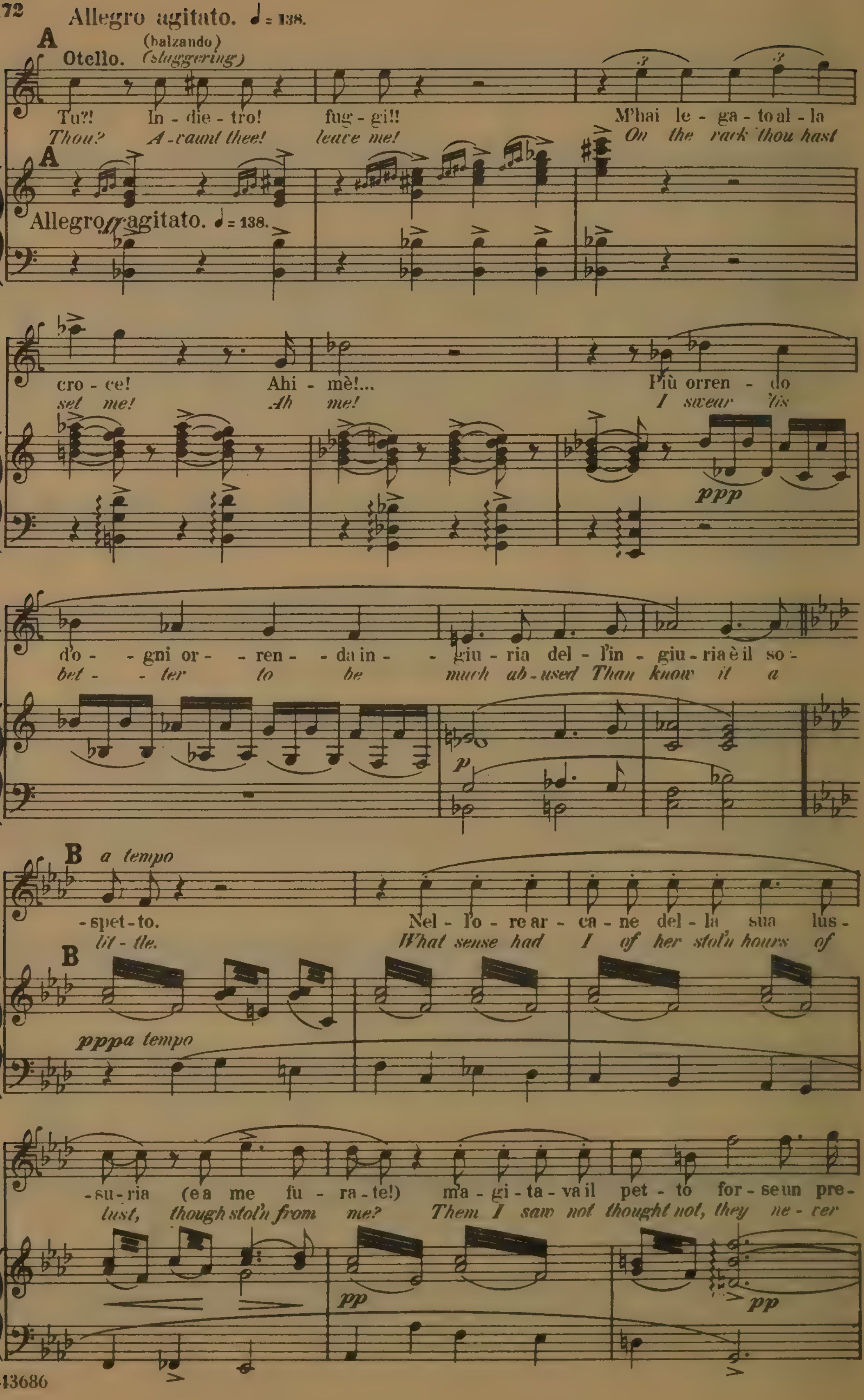

D.
duol, Guar - da - mi in
thee. See in mine
(to herself)
E.
(Vin-ser gli ar - ti - gli tru - ci e co - dar - di. Dio dai pe -
Lur-king dis - as - ter Spreads out its mes - hes. God in their
O.
el - la è per- du - ta e ir - ri - so io so - no e il co - re in -
Her life is ruined, a by-word Am I, my heart is
(to himself)
J.
(Già la mia bra - ma con -
Spent is my an - - - ger;
pppp
dim.
vol - - to e mi - - - ra,
eyes the to - - - ken
dim.
- ri - - gli sem - pre ci guar - - - di,
dan - - ger streng - then up - hold them!
- fran - - - - go e ru - - i - nar nel
bro - - - - ken And in the dust is
- qui - - do, ed o - - ra su que - sta tra - ma
Firm - ly I hold them Here in my mes - hes.
ppp

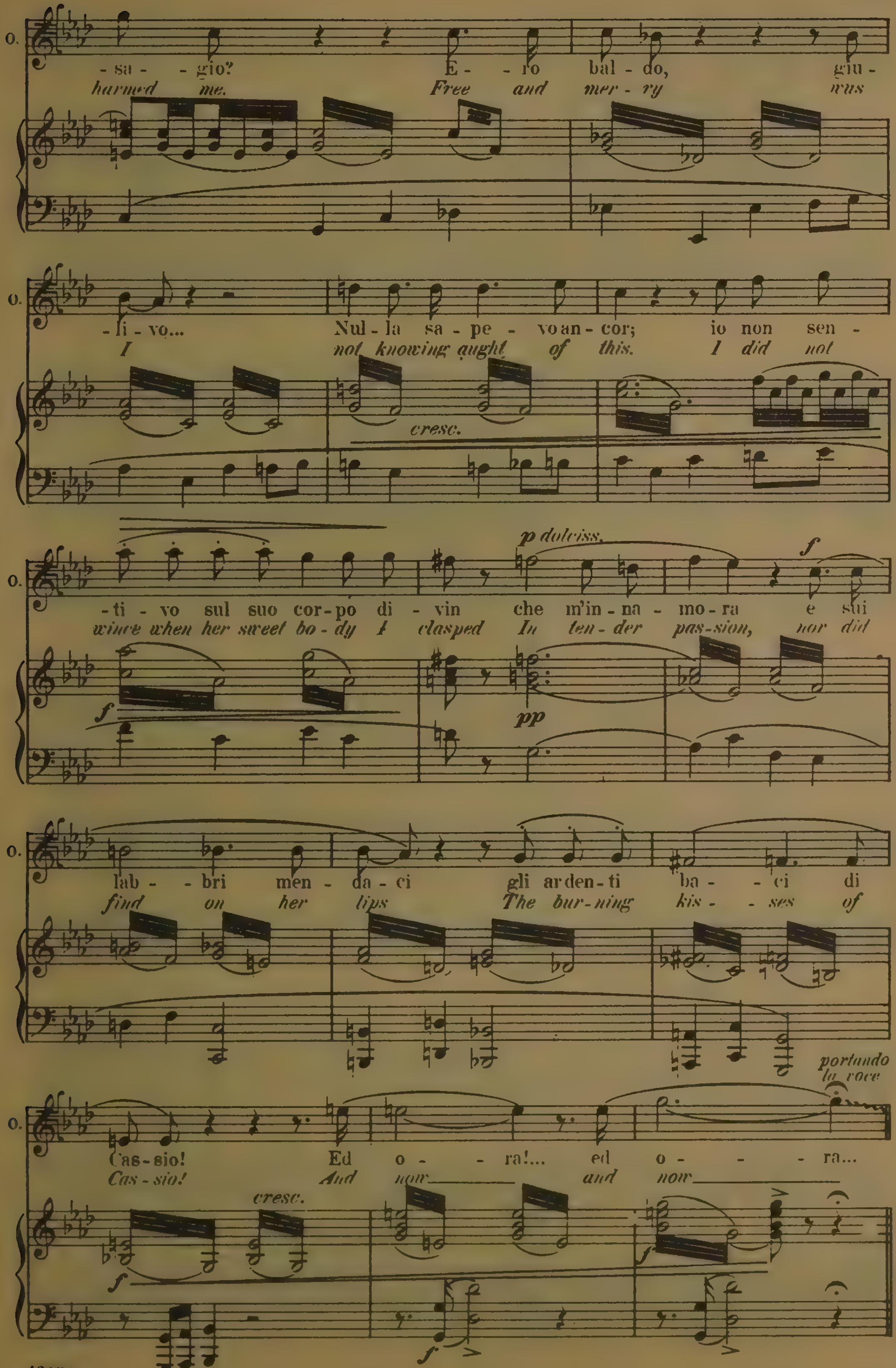

con passione
dolce
D.
mi - - ra co - me fa - - vel - - la a -
Of vows of con - stant
E.
sem - pre ci guar -
streng - then up - hold
O.
fan - go ve - do il mio so - gno
scat - tered My gol - den dream of
J.
Ja - go la - vo -
I - a - go's mas -
D.
- mor. Guar - da mi in
love, See in mine
E.
- di. Vin - ser gli ar - ti - gli tru - ci e co - dar - di. Dio dai pe -
them, Now fell dis - as - ter Spreads out its mes - hes, God in their
O.
d'ôr, el - l'è per - du - tu e ir - ri - so io so - no, e il co - re in -
love. Her life is ru - ined, a by-word Am I. My heart is
J.
- ra! Già la mia bra - ma con -
ter. Spent is my an - ger

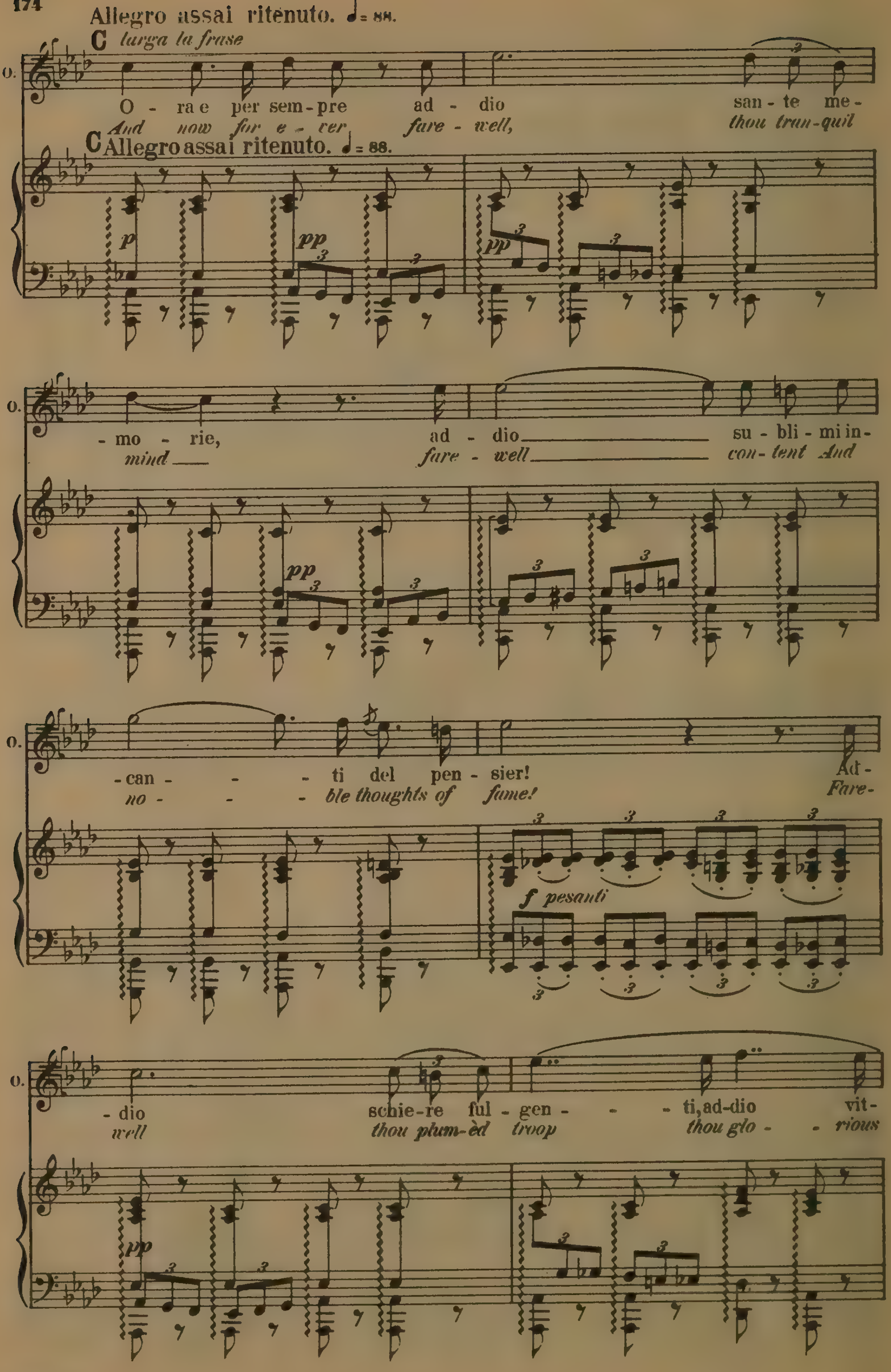

dolce
D.
vol - - to mi - ra co-me fa-vel-la a-
eyes the to - ken Of vows of con-stant
E.
- ri - - gli sem-pre ci guar - - di, Dio dai pe-ri -
dan - ger strengthen uphold them, God in their dan -
O.
- fran - - goe ru - i - nar nel fan-go ve-do il mio so - - gno
bro - - ken and in the dust is scattered My golden dream of
J.
- qui-do,ed o - ra su que-sta tra-ma Ja-go la-vo - -
Firm-ly I hold them Here in my meshes! I am the mas - -
ppp
dolce
- mor, guar - da - mi in vol - - - - - - to e
love, See in mine eyes the
pp
- gli, Dio dai pe - ri - gli sem - pre ci guar - di, sem - pre ci
ger, God in their dan - ger streng-then up - hold them strengthen up -
d'or e ru - i - nar nel fan - - - go ve - do il mio
love, And in the dust is scat - - - tered My gol - den
- ra, su que - sta tra - - ma, su que - sta tra - ma Ja - go la -
ter, Here in my mes - - shes, Here in my mes - shes! I am the

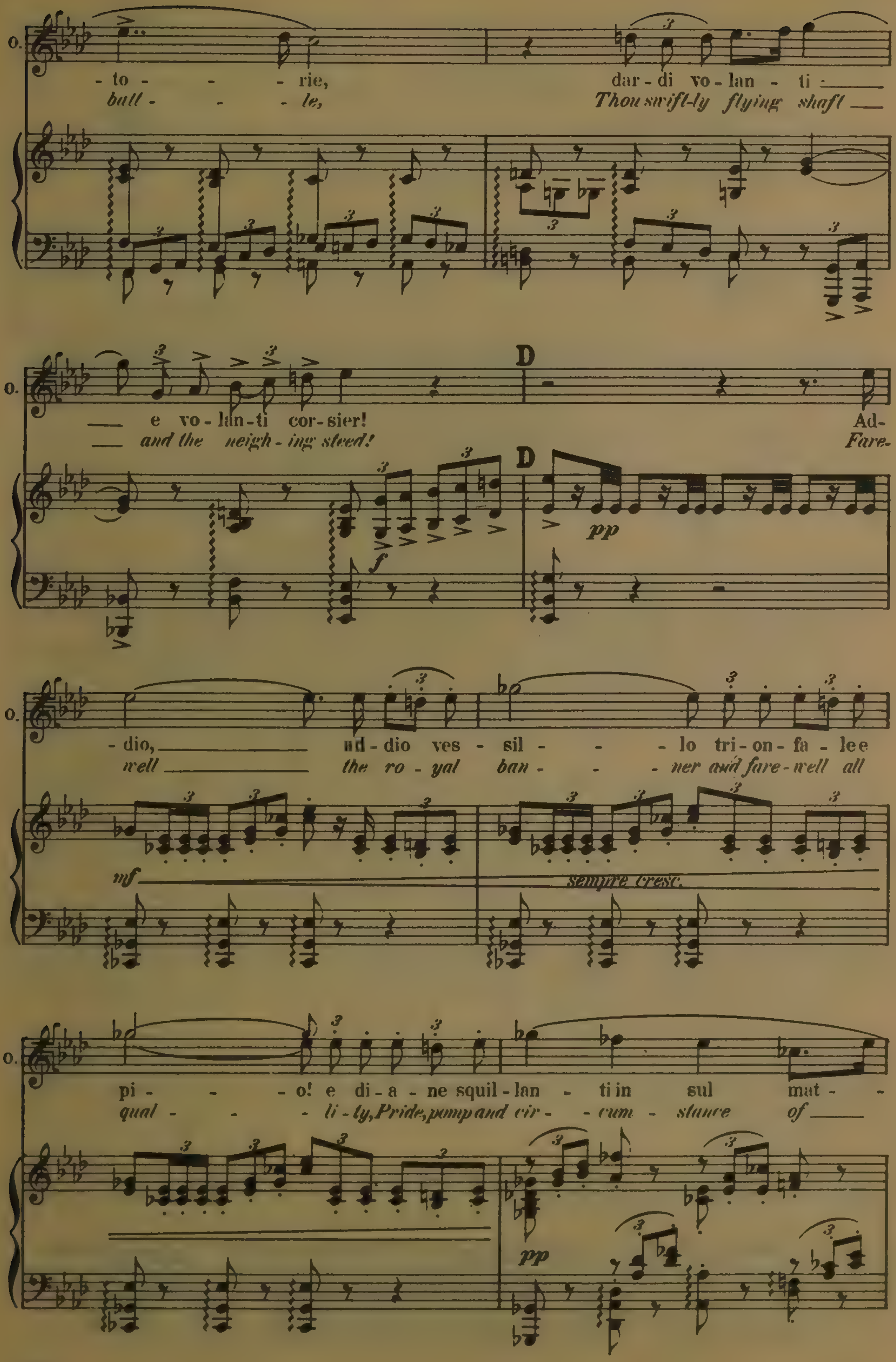

Z
dolce
allarg. e morendo
D.
mi-ra co-me fa-vel-la a-mor. Dam-mi la dol-ce e
to-ken Of vows of con-stant love! Dear hus-band, let me
allarg.
E.
guar-di, sem-pre ci guar-di.)
hold them strengthen up-hold them.
dolciss.
O.
so-gno, ve-do il mio so-gno d'ôr.)
dream my gol-den dream of love.
allarg.
J.
-vo-ra, Ja-go la-vo-ra!)
master. I-a-go's mas-ter!
mf allarg.
Z
pp con espressione
dolciss.
pp
D.
lie-ta pa-ro-la del per-don.
pray One word of par-don say.
Otello.
E-sci-te!
All leave me!
dim.

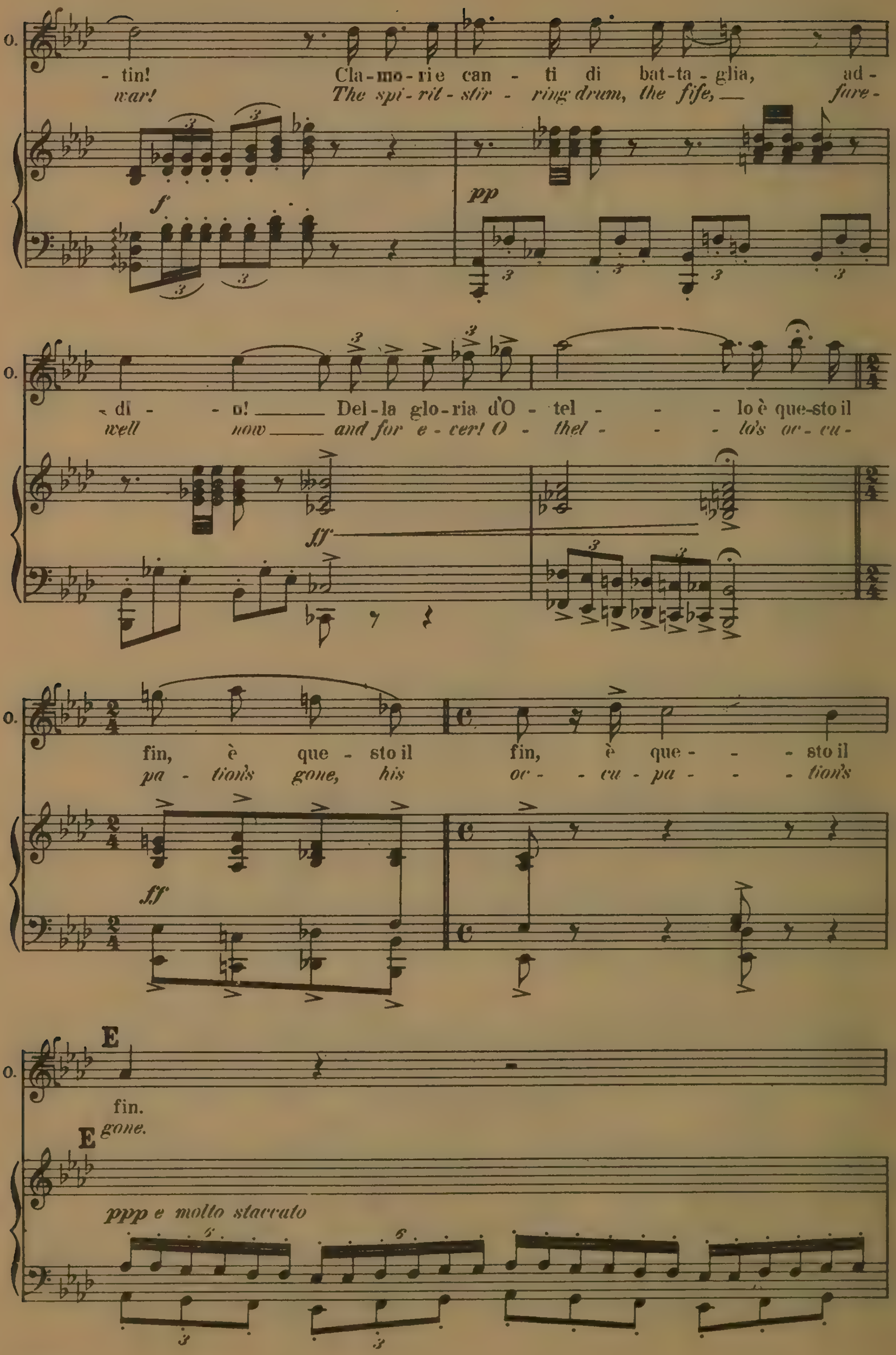

O.
So - lo vo' re - star.
I would be a - lone.
(sottovoce ad Emilia che sta per escire)
(aside to Emilia who is about to go.)
Jago.
(Ti gio - va ta - cer. In -
Of this not a word, I
(Desdemona ed Emilia escono)
(Exeunt Desdemona and Emilia)
J.
- ten - di?)
charge you.
J.
(Jago finge d'escire dalla porta del fondo, ma giuntovi s'arresta)
(Iago goes towards the door at back, but remains standing there.)
Scene V.
Otello.
(accasciato, su d'un sedile)
(exhausted, throws himself into a chair)
De - sde - - mo - na
She false, Des - de -

O.
re - a!
mo - na!
(nel fondo guardando di nascosto il fazzoletto, poi riponendolo con cura nel giustacuore)
(at the back, looking at the handkerchief and then carefully replacing it in his doublet)
Jago.
(Con que - sti fi - li tra - me - rò la pro - va del pec -
Yea, trif - les light as air are to the jea - lous Proof of
senza misura col canto
O.
J.
- ca - to d'a - mor. Nel - la di - mo - ra di Cas - sio ciò s'a -
ho - - ly writ. Now will I lose in Cas - sio's house this
O.
A - tro - ce i - de - a!
Oh, monstrous, monstrous!
(fissando Otello)
(to himself, watching Othello)
J.
-scon-da.)
nap-kin.
(Il mio ve - len la -
He chan-ges with my

O.
Rea con - tro me! con - tro
Ha! false to me! ha! to
J.
- vo - ra.)
poi - son.
p
O.
me!!!
me!
A - tro - ce!!! a -
Oh, monstrous! oh,
(cupo)
J.
(Sof - - fri e rug - - gi!)
Writhe and foam thou!
O.
- tro - ce!!!
mon - strous!
(dopo essersi portato accanto ad Otello bonariamente)
(going up to Othello, cordially)
J.
Non pen - sa - te - ci più.
Gen' - ral, no more of that!
morendo allarg.

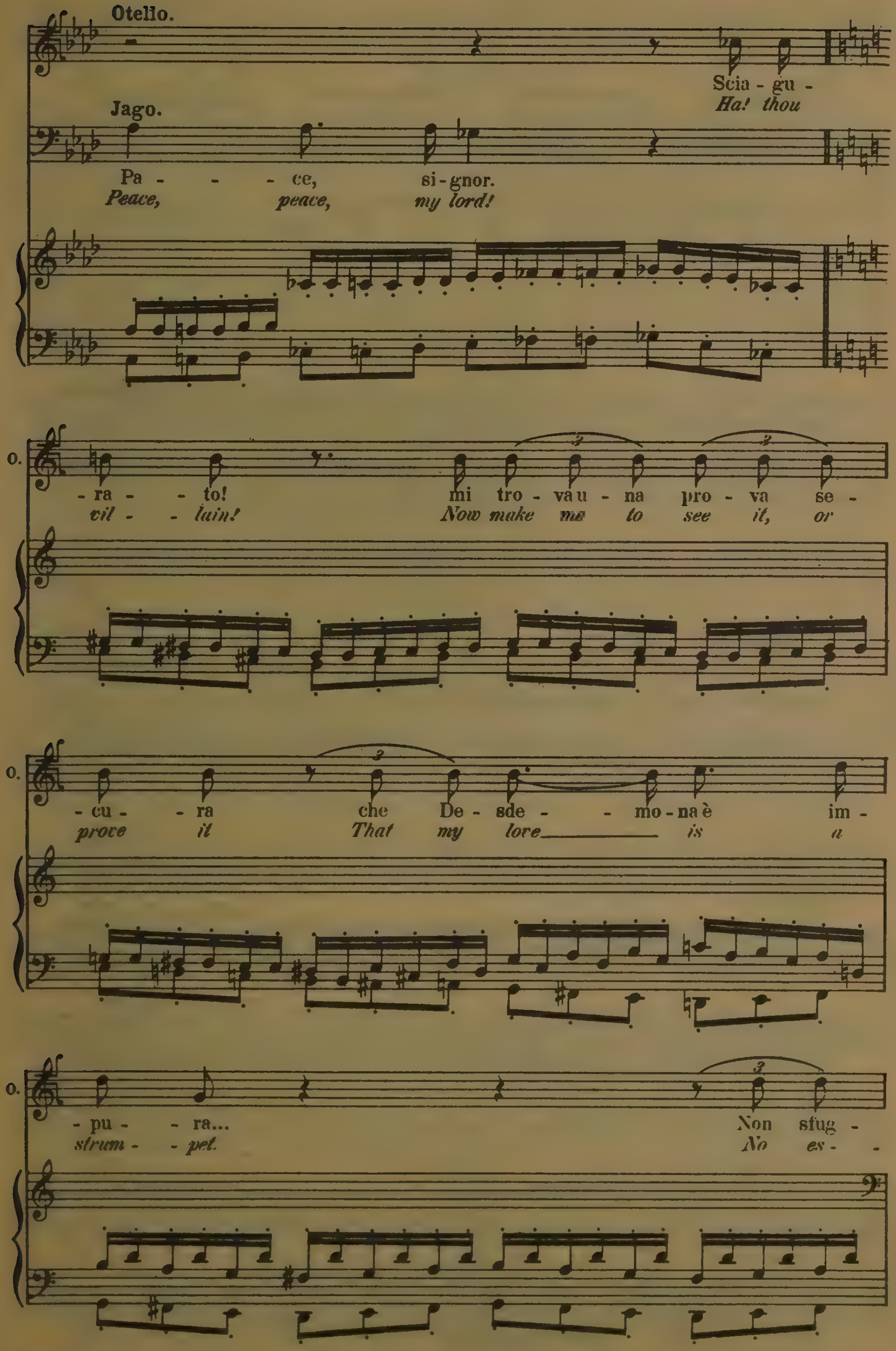

Allegro agitato. ♩= 138.
A
Otello. (balzando) (staggering)
Tu?! In - die - tro! fug - gi!! M'hai le - ga - to al - la
Thou? A - vaunt thee! leave me! On the rack thou hast
Allegro agitato. ♩= 138.
ff
cro - ce! Ahi - mè!... Più orren - do
set me! Ah me! I swear 'tis
ppp
d'o - gni or - ren - da in - giu - ria del - l'in - giu - ria è il so -
bet - ter to be much ab - used Than know it a
p
B a tempo
- spet - to. Nel - l'o - re ar - ca - ne del - la sua lus -
lit - tle. What sense had I of her stol'n hours of
ppp a tempo
- su - ria (e a me fu - ra - te!) m'a - gi - ta - va il pet - to for - se un pre -
lust, though stol'n from me? Them I saw not thought not, they ne - ver
pp
pp

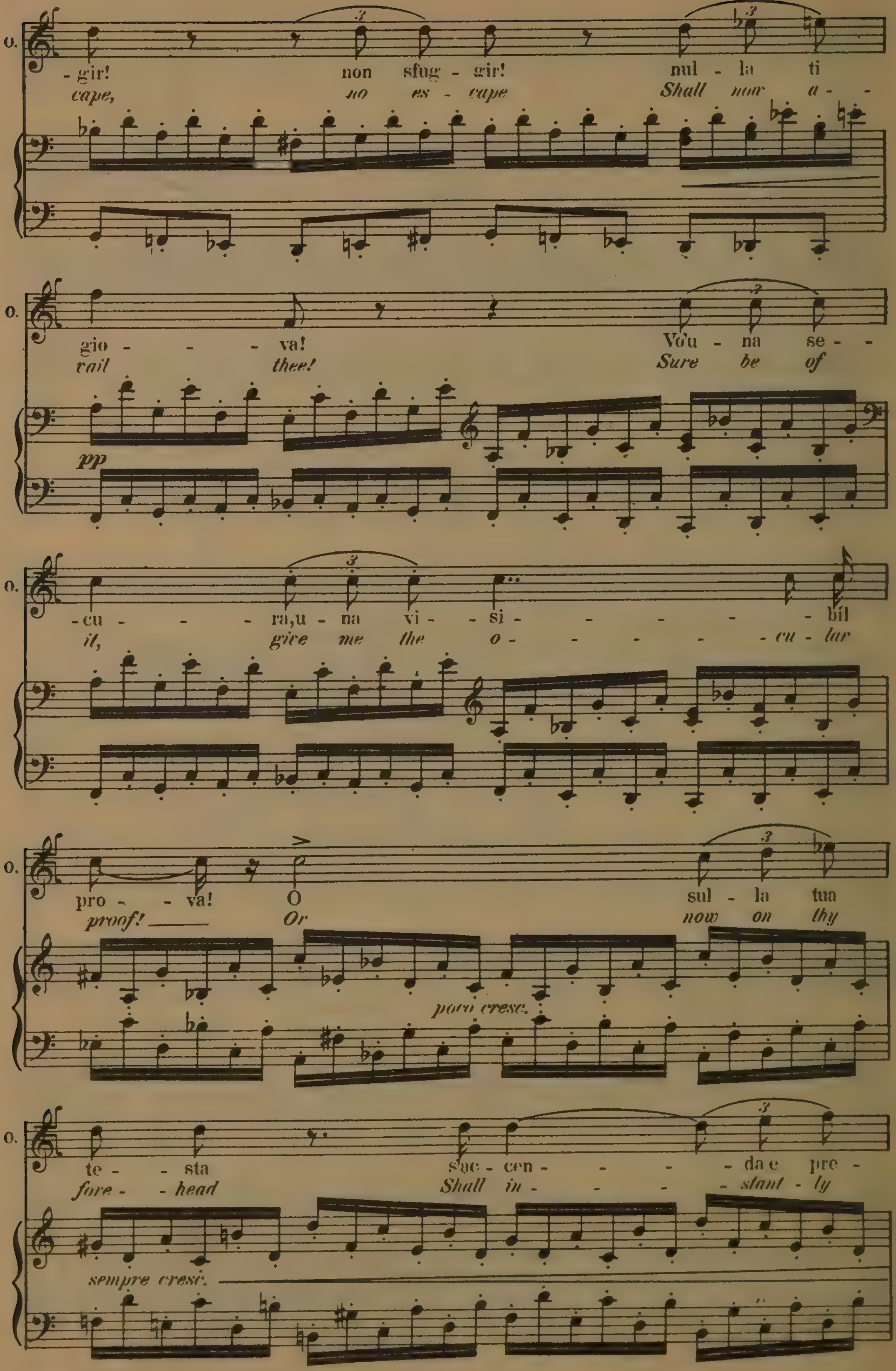

O.
-sa - -gio? E - -ro bal - do, giu -
harmed me. Free and mer - ry was
-li - vo... Nul - la sa - pe - vo an - cor; io non sen -
I not knowing aught of this. I did not
cresc.
-ti - vo sul suo cor - po di - vin che m'in - na - mo - ra e sui
wince when her sweet bo - dy I clasped In ten - der pas - sion, nor did
p dolciss.
f
pp
lab - - bri men - da - ci gli ar den - ti ba - - ci di
find on her lips The bur - ning kis - - ses of
portando la voce
Cas - sio! Ed o - - ra!... ed o - - - ra...
Cas - sio! And now and now
cresc.
f

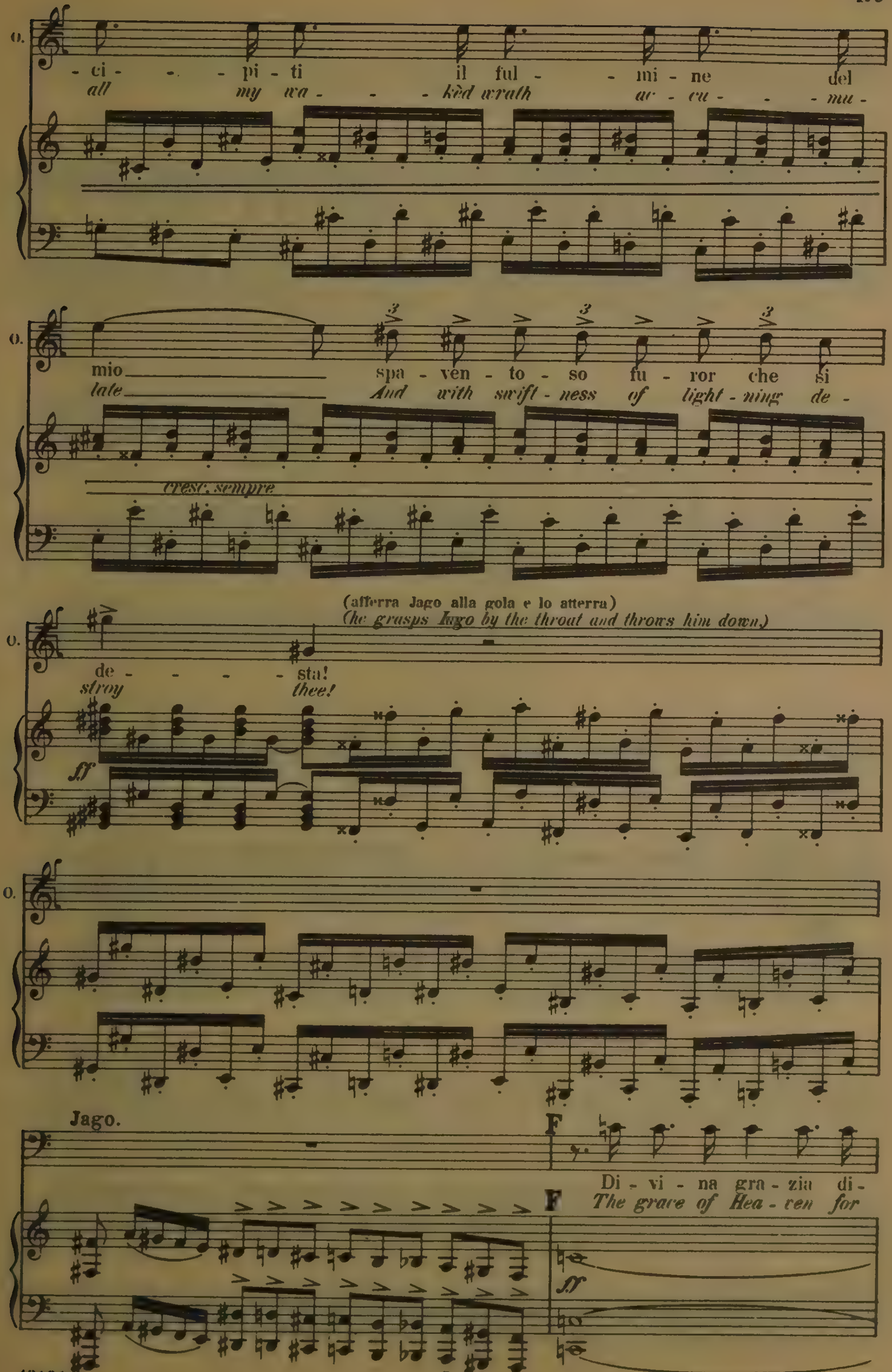

Allegro assai ritenuto. ♩= 88.
C larga la frase
O - ra e per sem-pre ad - dio san - te me -
And now for e - ver fare - well, thou tran-quil
C Allegro assai ritenuto. ♩= 88.
p
pp
pp
- mo - rie, ad - dio su - bli - mi in -
mind fare - well con - tent And
pp
- can - - - ti del pen - sier! Ad -
no - - - ble thoughts of fame! Fare-
f pesanti
- dio schie-re ful - gen - - - ti, ad-dio vit -
well thou plum-èd troop thou glo - - rious
pp

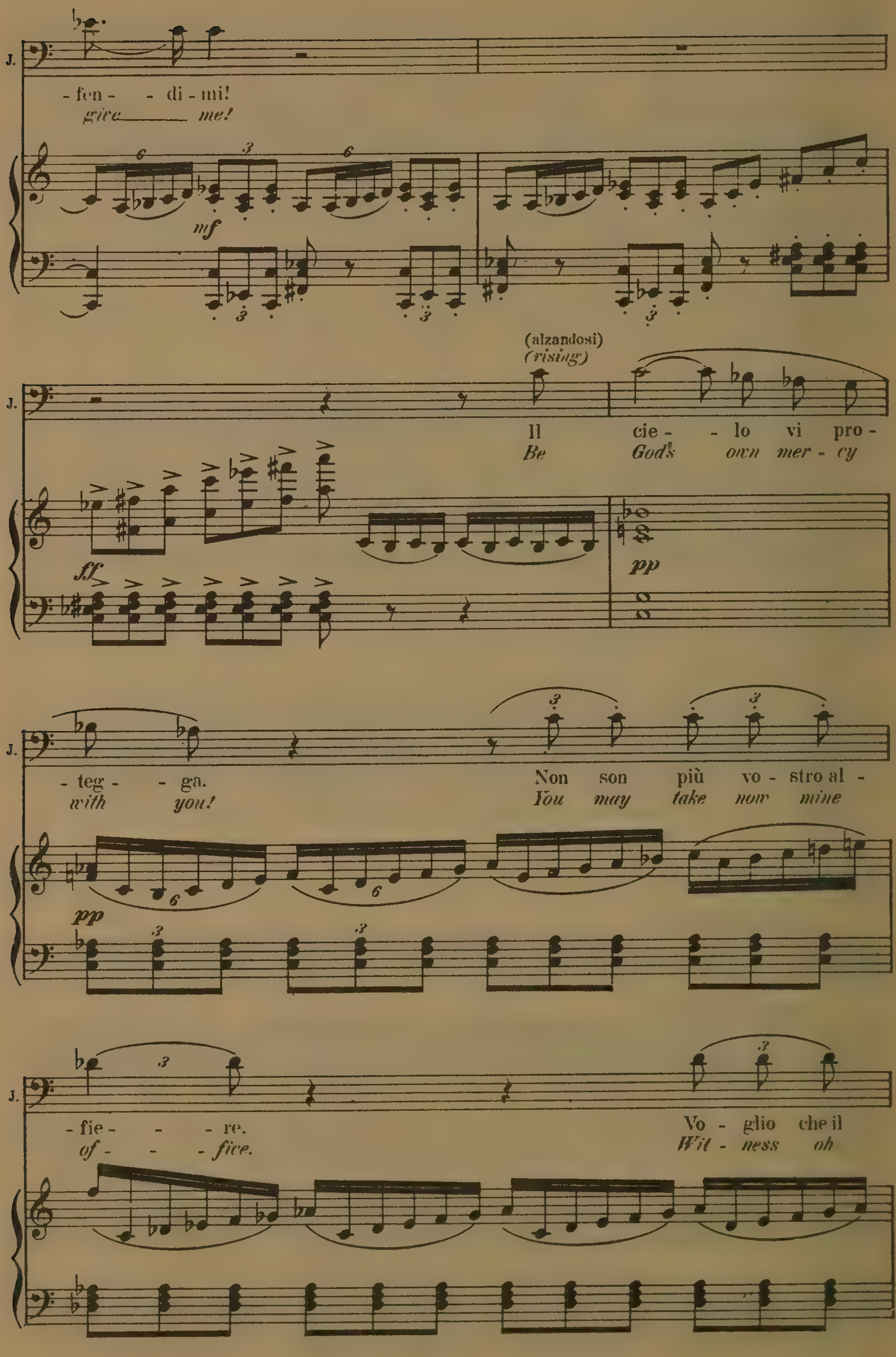

O.
-to - - - rie, dar-di vo-lan - ti
ball - - - le, Thou swift-ly flying shaft
e vo-lan-ti cor-sier! Ad-
and the neigh-ing steed! Fare-
D
f
pp
-dio, ad-dio ves - sil - - - lo tri-on-fa-lee
well the ro-yal ban - - - ner and fare-well all
mf
sempre cresc.
pi - - - o! e di-a-ne squil-lan - ti in sul mat - -
qual - - - li-ty, Pride, pomp and cir - cum - stance of
pp

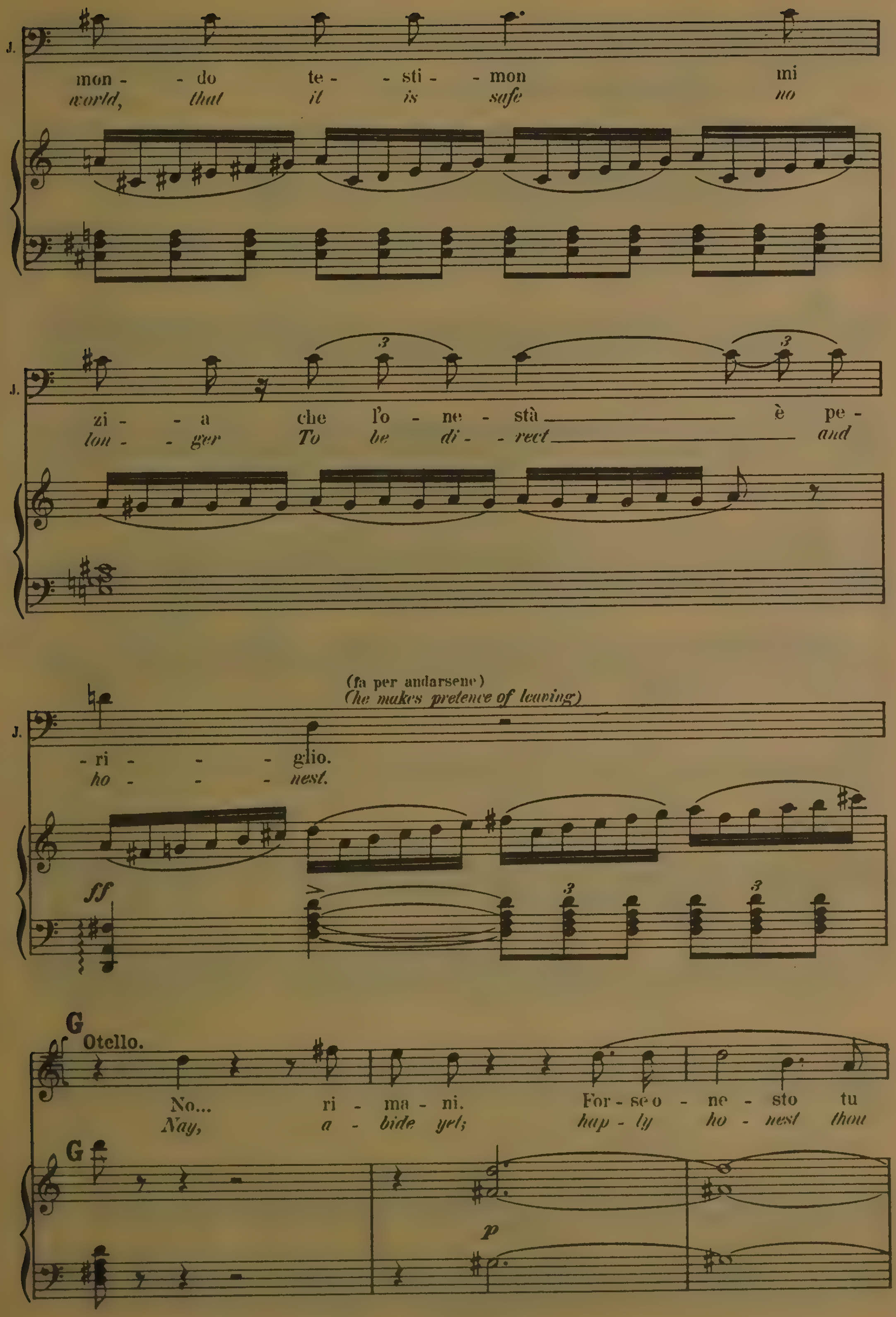

O.
- tin! Cla-mo-ri e can - ti di bat-ta-glia, ad -
war! The spi-rit-stir - ring drum, the fife, — fare -
f
pp
- di - - o! — Del-la glo-ria d'O - tel - - - lo è que-sto il
well now — and for e - ver! O - thel - - - lo's oc - cu -
ff
fin, è que - sto il fin, è que - - - sto il
pa - tion's gone, his oc - - cu - pa - - - tion's
ff
E
fin.
gone.
ppp e molto staccato

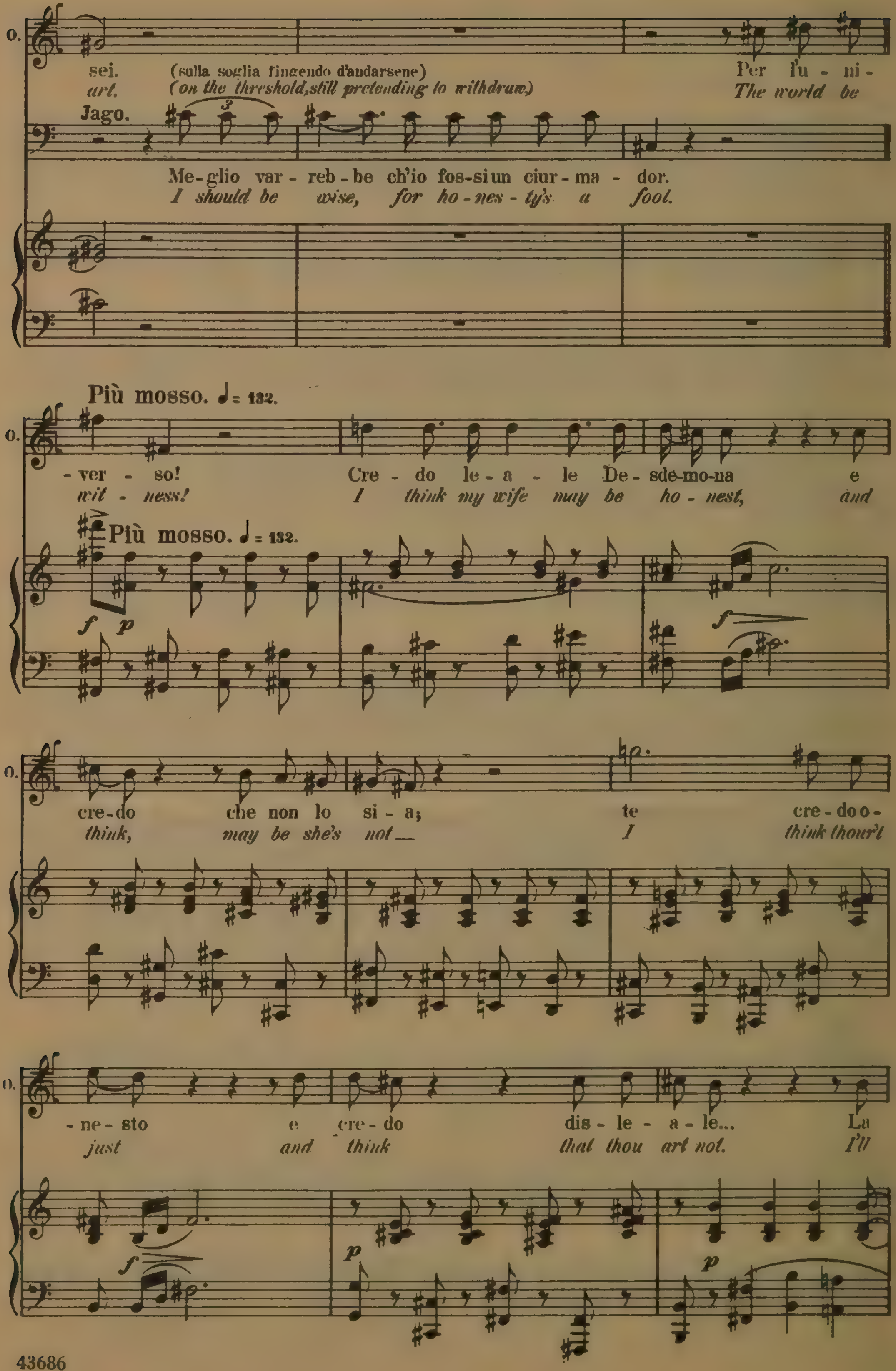

Otello.
Jago.
Pa - - ce, si-gnor.
Peace, peace, my lord!
Scia - gu -
Ha! thou
O.
- ra - - to! mi tro - va u - na pro - va se -
vil - - lain! Now make me to see it, or
- cu - - ra che De - sde - - mo - na è im -
prove it That my love is a
- pu - - ra...
strum - - pet.
Non sfug -
No es -

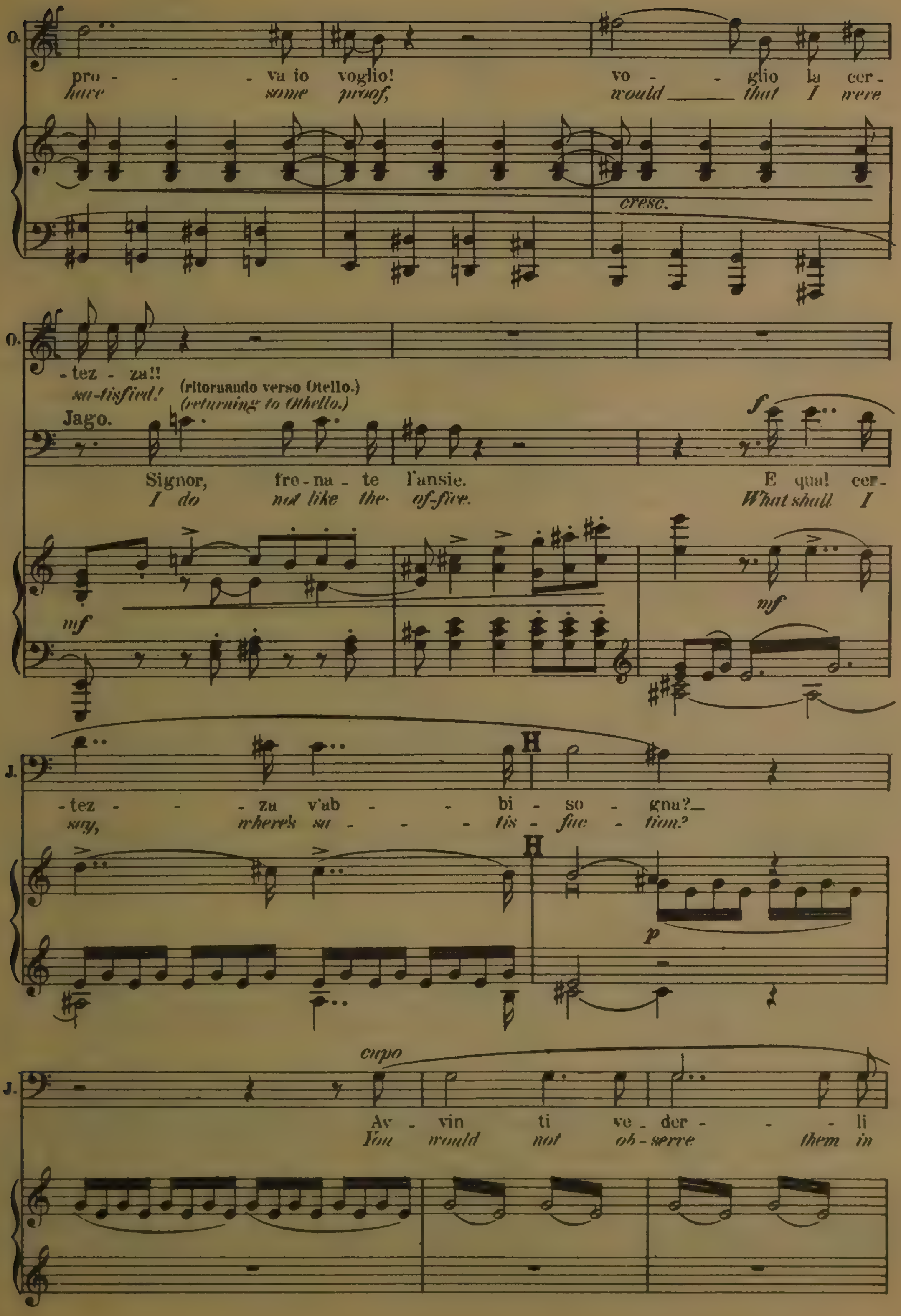

-gir! non sfug-gir! nul-la ti
cape, no es-cape Shall now a-
gio-va! Vo'u-na se-
vail thee! Sure be of
-cu-ra, u-na vi-si-bil
it, give me the o-cu-lar
pro-va! O sul-la tua
proof! Or now on thy
te-sta s'ac-cen-da e pre-
fore-head Shall in-stant-ly
pp
poco cresc.
sempre cresc.

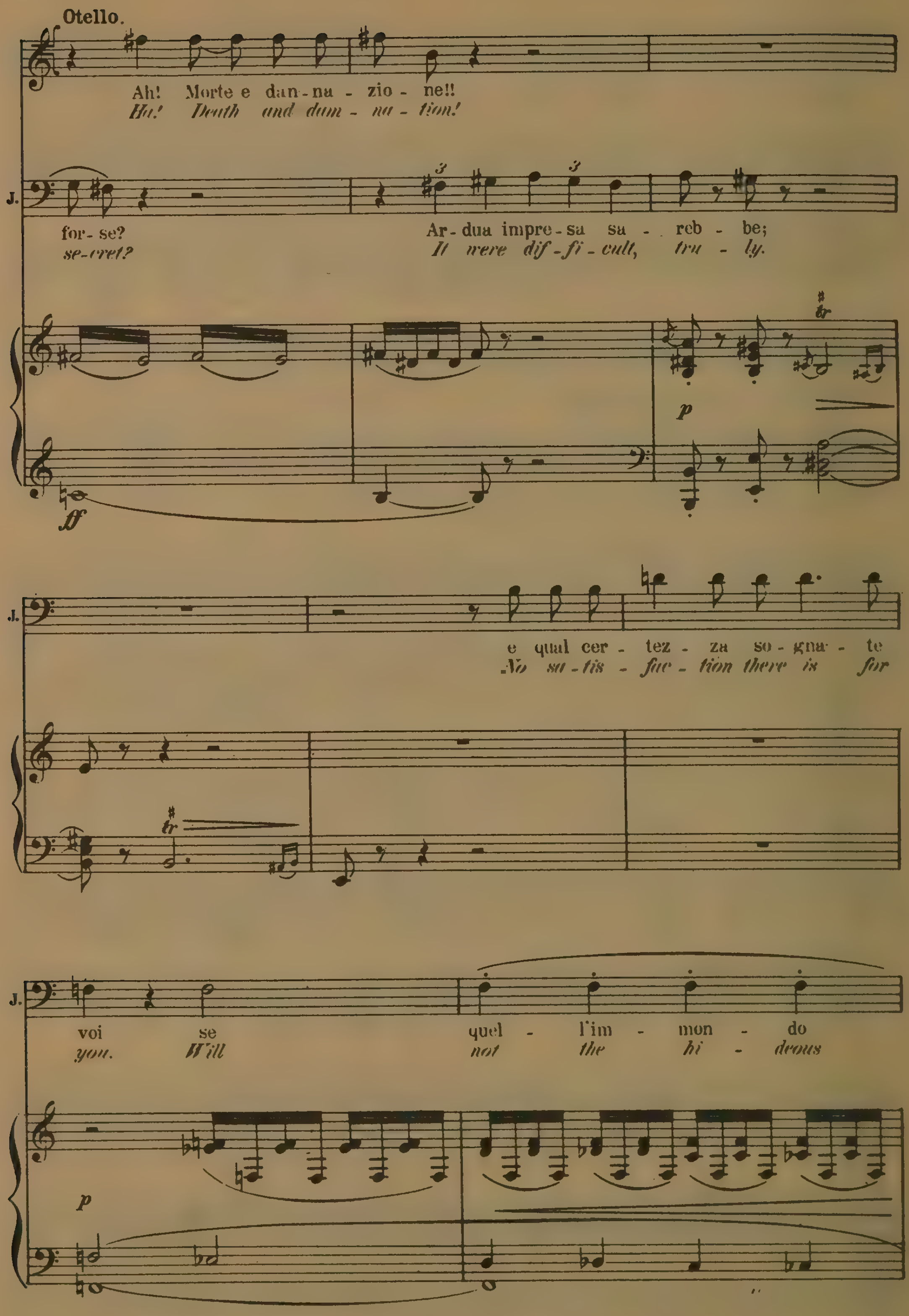

O.
- ci - - pi - ti il ful - - mi - ne del
all my wa - - - kèd wrath ac - cu - - - mu -
O.
mio spa - ven - to - so fu - ror che si
late And with swift - ness of light - ning de -
cresc. sempre
(afferra Jago alla gola e lo atterra)
(he grasps Iago by the throat and throws him down.)
O.
de - - - - sta!
stroy thee!
ff
O.
Jago.
F
Di - vi - na gra - zia di -
The grace of Hea - ven for
ff

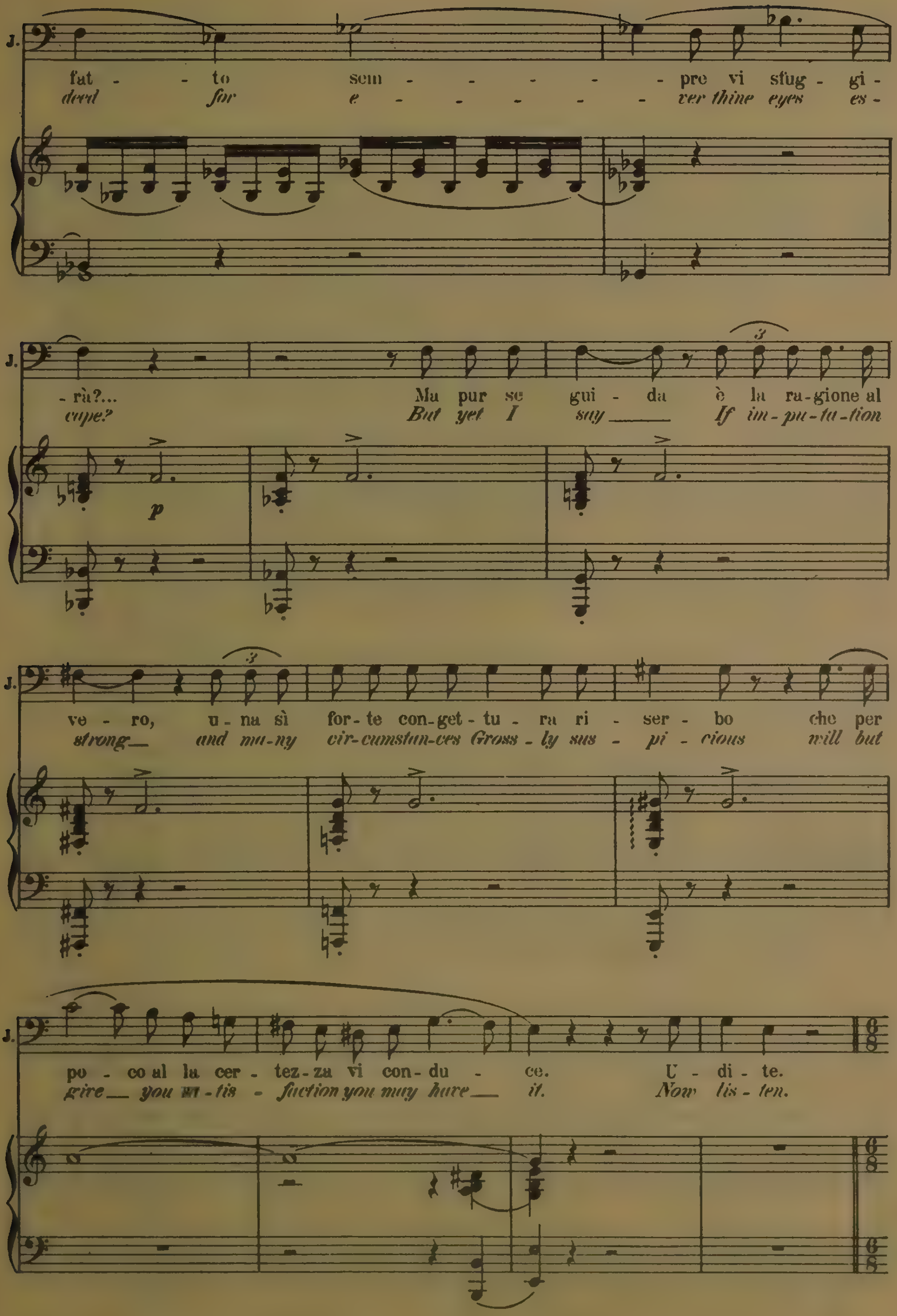

J.
-fen- -di-mi!
give me!
mf
(alzandosi)
(rising)
J.
Il cie- -lo vi pro-
Be God's own mer-cy
ff
pp
J.
-teg- -ga. Non son più vo-stro al-
with you! You may take now mine
pp
J.
-fie- -re. Vo-glio che il
of- -fice. Wit-ness oh

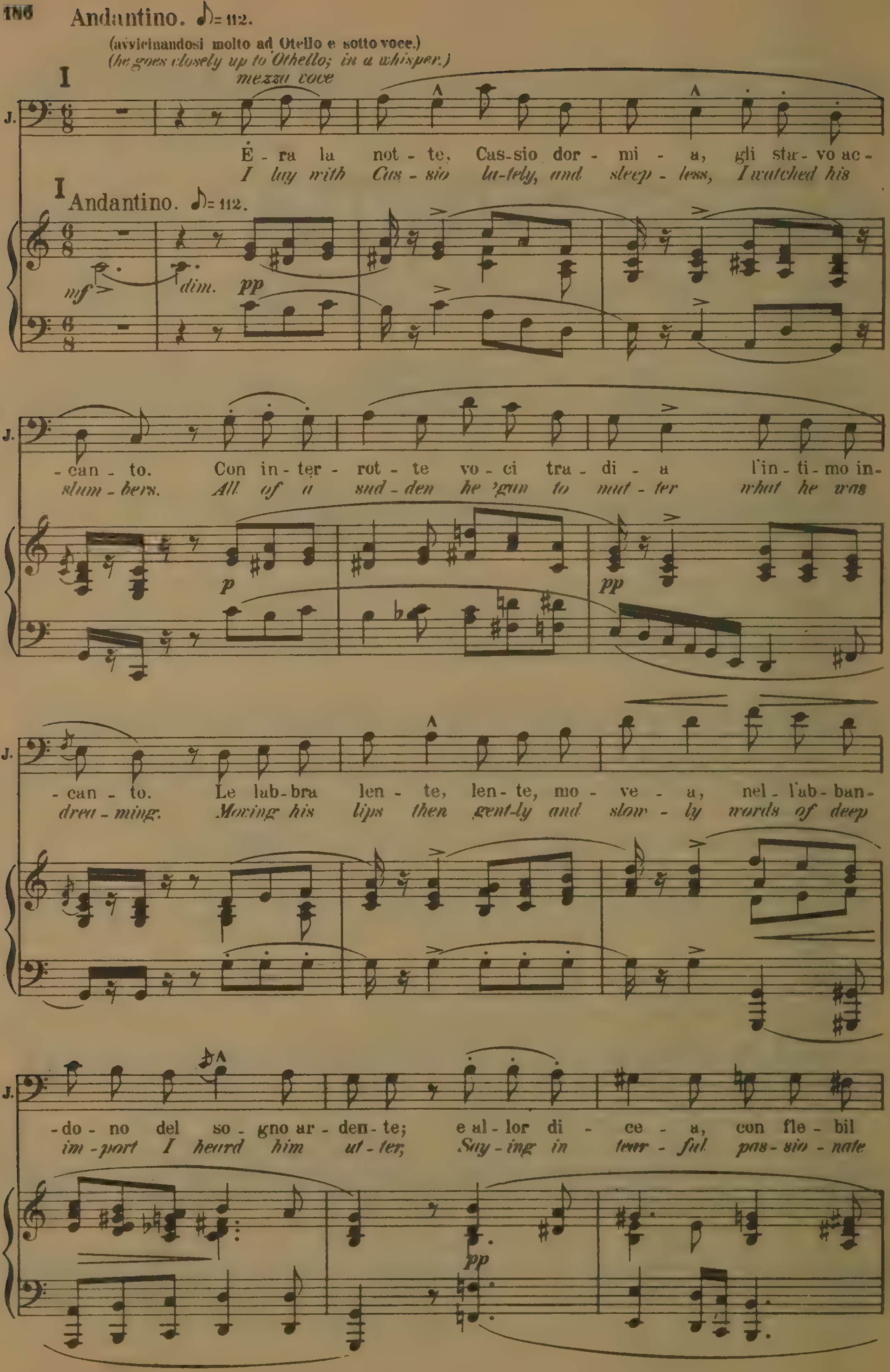

J.
mon - - do te - - sti - - mon mi
world, that it is safe no
zi - - a che l'o - ne - stà è pe -
lon - - ger To be di - - rect and
(fa per andarsene)
(he makes pretence of leaving)
- ri - - - glio.
ho - - - nest.
ff
G
Otello.
No... ri - ma - ni. For - se o - ne - sto tu
Nay, a - bide yet; hap - ly ho - nest thou
G
p

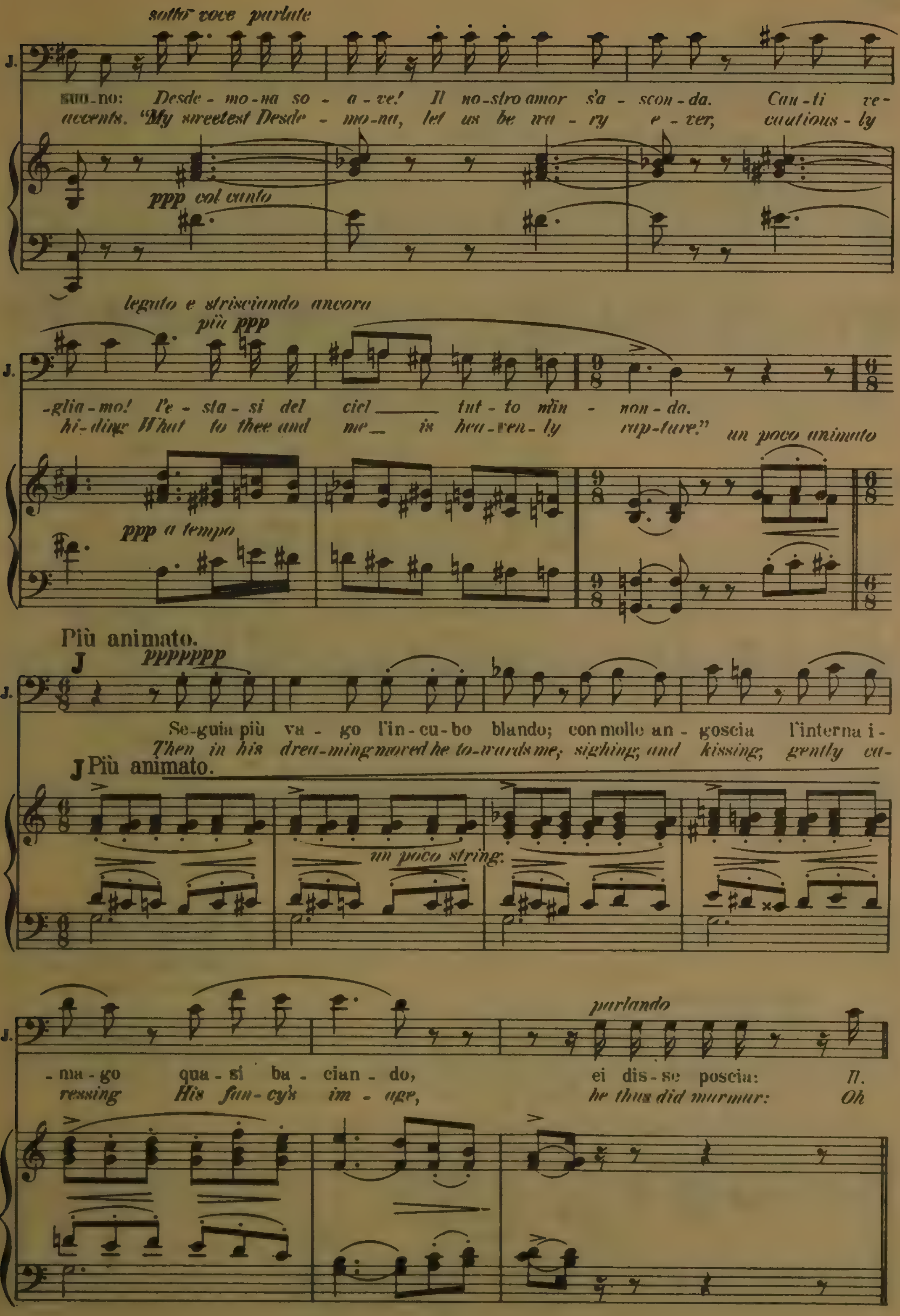
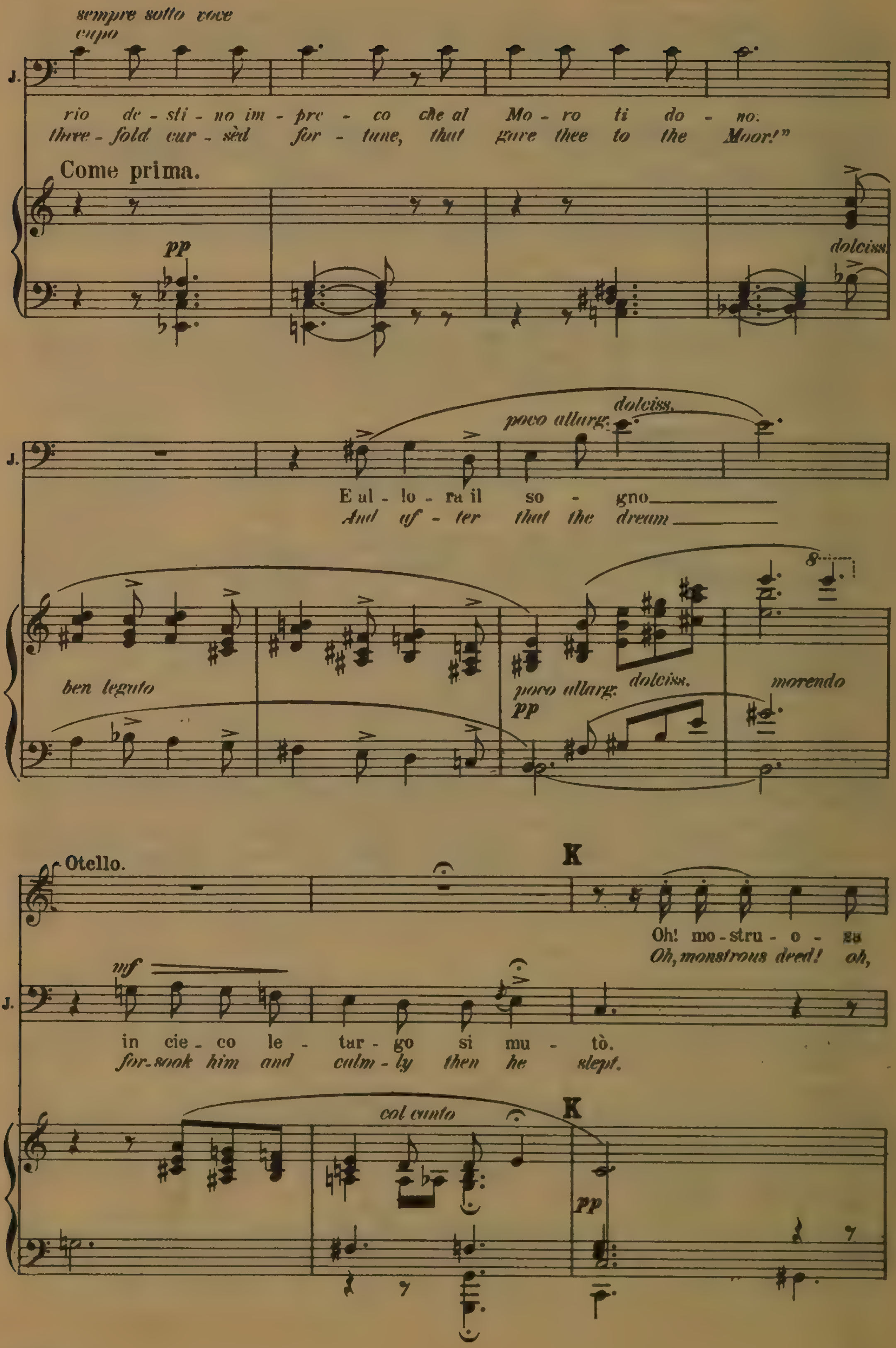

O.
sei. (sulla soglia fingendo d'andarsene) Per l'u - ni -
art. (on the threshold, still pretending to withdraw) The world be
Jago.
Me-glio var - reb - be ch'io fos-si un ciur - ma - dor.
I should be wise, for ho - nes - ty's a fool.
Più mosso. 𝅗𝅥 = 132.
- ver - so! Cre - do le - a - le De - sde-mo-na e
wit - ness! I think my wife may be ho - nest, and
Più mosso. 𝅗𝅥 = 132.
f p
f
cre-do che non lo si - a; te cre - do o -
think, may be she's not — I think thou'rt
- ne - sto e cre - do dis - le - a - le... La
just and think that thou art not. I'll
f p p

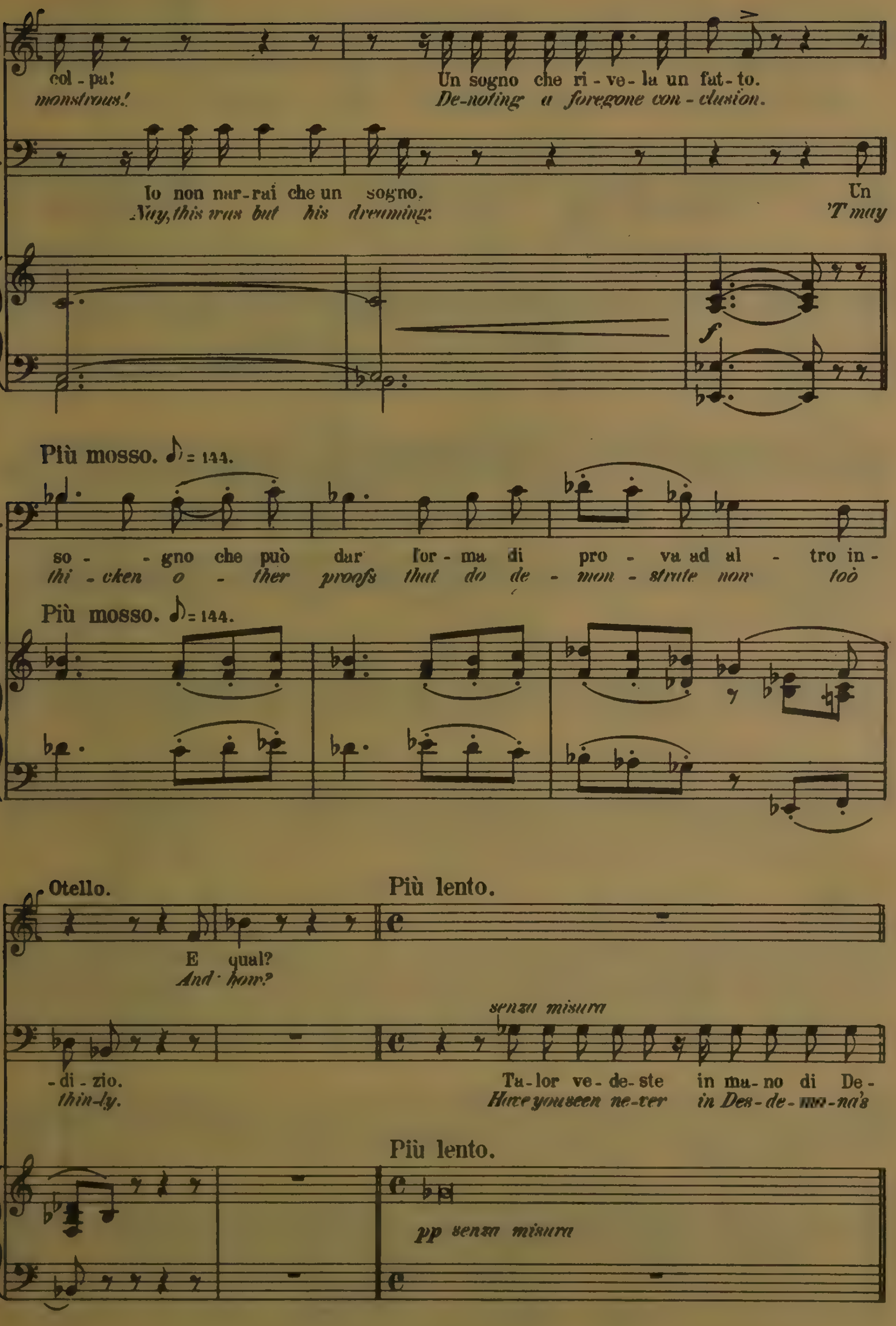

O.
pro - - - va io voglio! vo - - glio la cer -
have some proof, would ___ that I were
cresc.
O.
-tez - za!!
sa-tisfied!
(ritornando verso Otello.)
(returning to Othello.)
Jago.
Signor, fre - na - te l'ansie.
I do not like the of-fice.
f
E qual cer-
What shall I
mf
mf
J.
-tez - - - za v'ab - - bi - so - gna?_
say, where's sa - - - tis - fac - tion?
H
H
p
J.
cupo
Av - vin ti ve - der - - li
You would not ob - serve them in

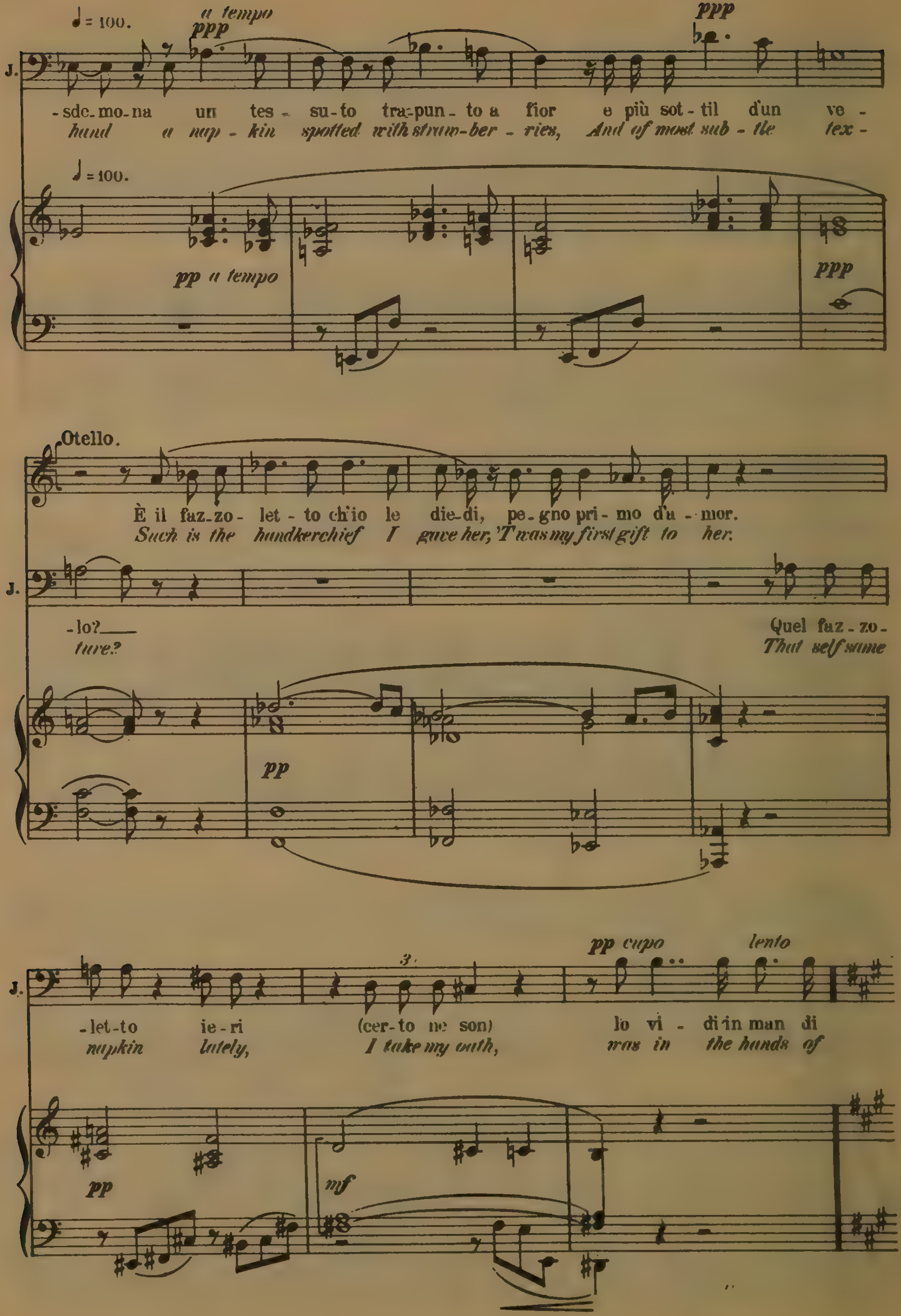

Otello.
Ah! Morte e dan-na - zio - ne!!
Ha! Death and dam - na - tion!
J.
for- se?
se-cret?
Ar- dua impre - sa sa - reb - be;
It were dif - fi - cult, tru - ly.
p
ff
tr
J.
e qual cer - tez - za so - gna - te
No sa - tis - fac - tion there is for
tr
J.
voi se quel - l'im - mon - do
you. Will not the hi - deous
p

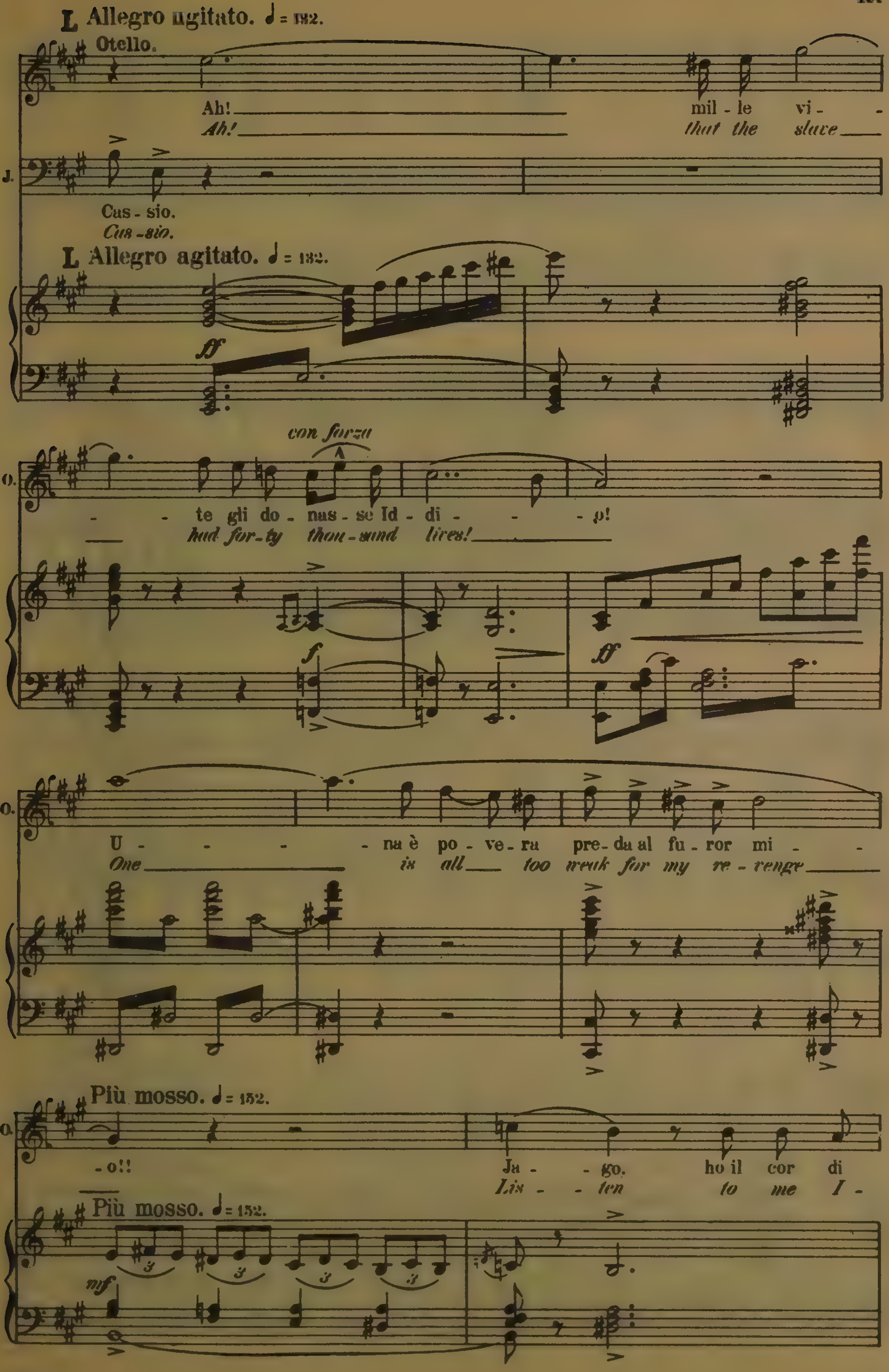

J.
fat - - to sem - - - - - - pre vi sfug - gi -
deed for e - - - - - - ver thine eyes es -
- rà?... Ma pur se gui - da è la ra-gione al
cape? But yet I say If im-pu-ta-tion
ve - ro, u-na sì for-te con-get-tu-ra ri - ser - bo che per
strong and ma-ny cir-cumstan-ces Gross-ly sus - pi - cious will but
po - co al la cer - tez-za vi con-du - ce. U - di - te.
give you sa-tis - faction you may have it. Now lis - ten.
p

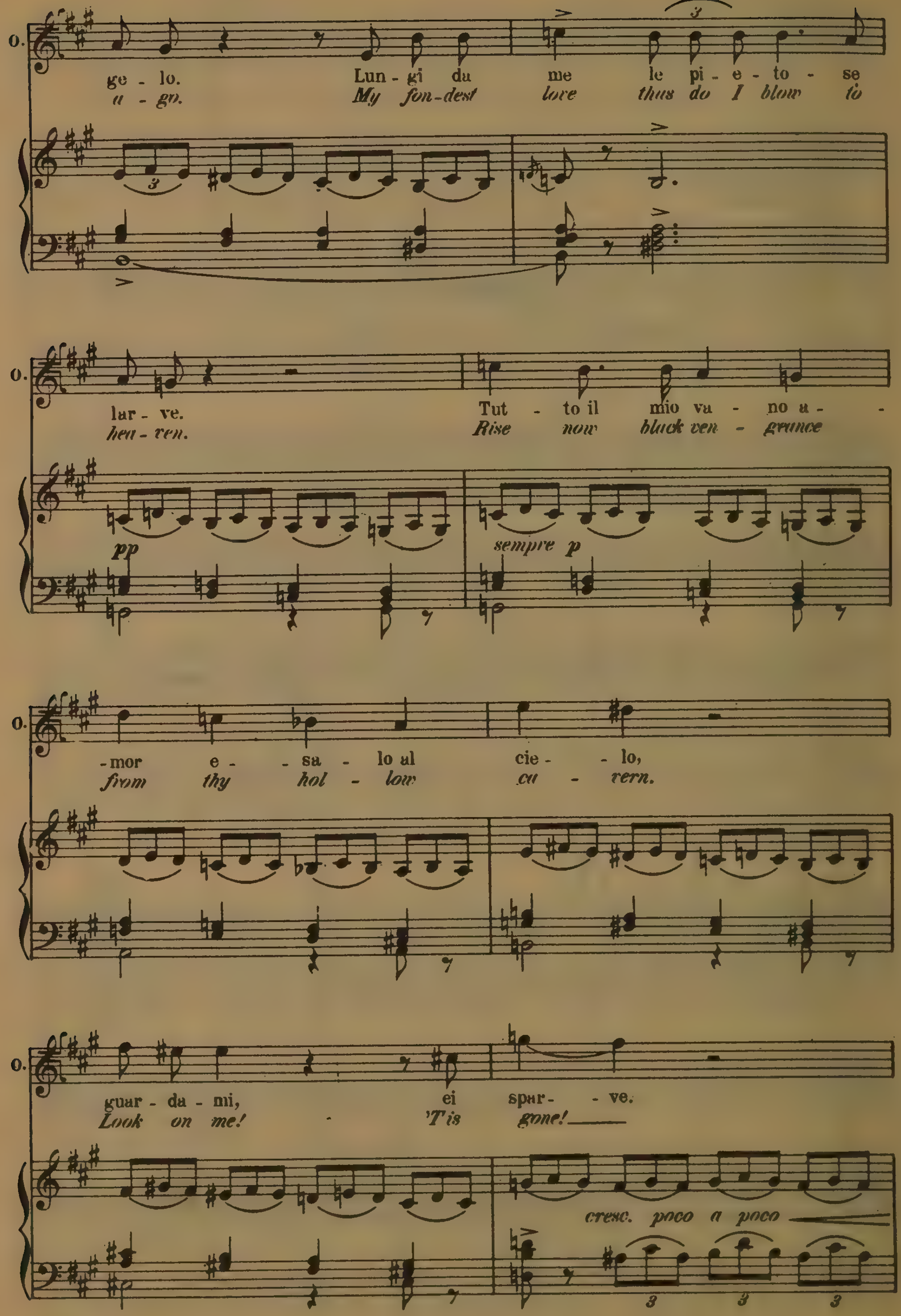

Andantino. ♪= 112.
(avvicinandosi molto ad Otello e sotto voce.)
(he goes closely up to Othello; in a whisper.)
I
J.
mezza voce
È - ra la not - te, Cas-sio dor - mi - a, gli sta - vo ac -
I lay with Cas - sio la-tely, and sleep - less, I watched his
I Andantino. ♪= 112.
mf
dim.
pp
- can - to. Con in - ter - rot - te vo - ci tra - di - a l'in - ti - mo in -
slum - bers. All of a sud - den he 'gan to mut - ter what he was
p
pp
- can - to. Le lab - bra len - te, len - te, mo - ve - a, nel - l'ab - ban -
drea - ming. Moving his lips then gent-ly and slow - ly words of deep
- do - no del so - gno ar - den - te; e al - lor di - ce - a, con fle - bil
im - port I heard him ut - ter, Say - ing in tear - ful pas - sio - nate
pp

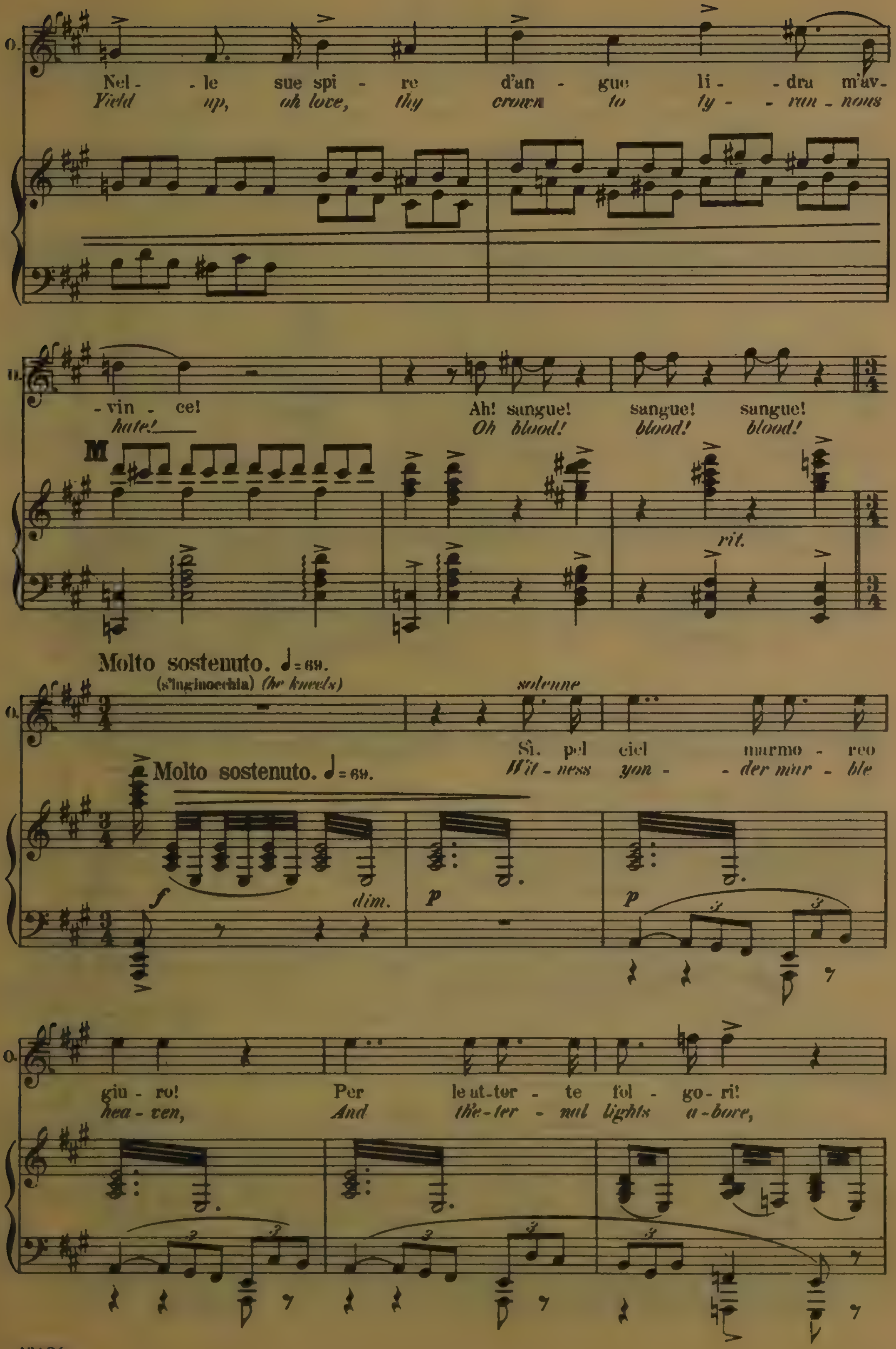

sotto voce parlato
J.
suo-no: Desde - mo-na so - a - ve! Il no-stro amor s'a - scon - da. Can - ti ve -
accents. "My sweetest Desde - mo-na, let us be wa - ry e - ver, cautious - ly
ppp col canto
legato e strisciando ancora
più ppp
-glia-mo! l'e - sta - si del ciel tut - to m'in - non - da.
hi-ding What to thee and me is hea-ven-ly rap-ture." un poco animato
ppp a tempo
Più animato.
J
pppppp
Se-guia più va - go l'in-cu-bo blando; con molle an - goscia l'interna i -
Then in his drea-ming moved he to-wards me, sighing, and kissing, gently ca-
J Più animato.
un poco string.
- ma - go qua - si ba - cian - do, ei dis - se poscia: Il
ressing His fan - cy's im - age, he thus did murmur: Oh
parlando

sempre sotto voce
cupo
J.
rio de - sti - no im - pre - co che al Mo - ro ti do - no.
three - fold cur - sèd for - tune, that gave thee to the Moor!"
Come prima.
pp
dolciss.
poco allarg.
dolciss.
E al - lo - ra il so - gno
And af - ter that the dream
ben legato
poco allarg.
dolciss.
pp
morendo
Otello.
K
Oh! mo - stru - o - sa
Oh, monstrous deed! oh,
mf
in cie - co le - tar - go si mu - tò.
for - sook him and calm - ly then he slept.
col canto
K
pp

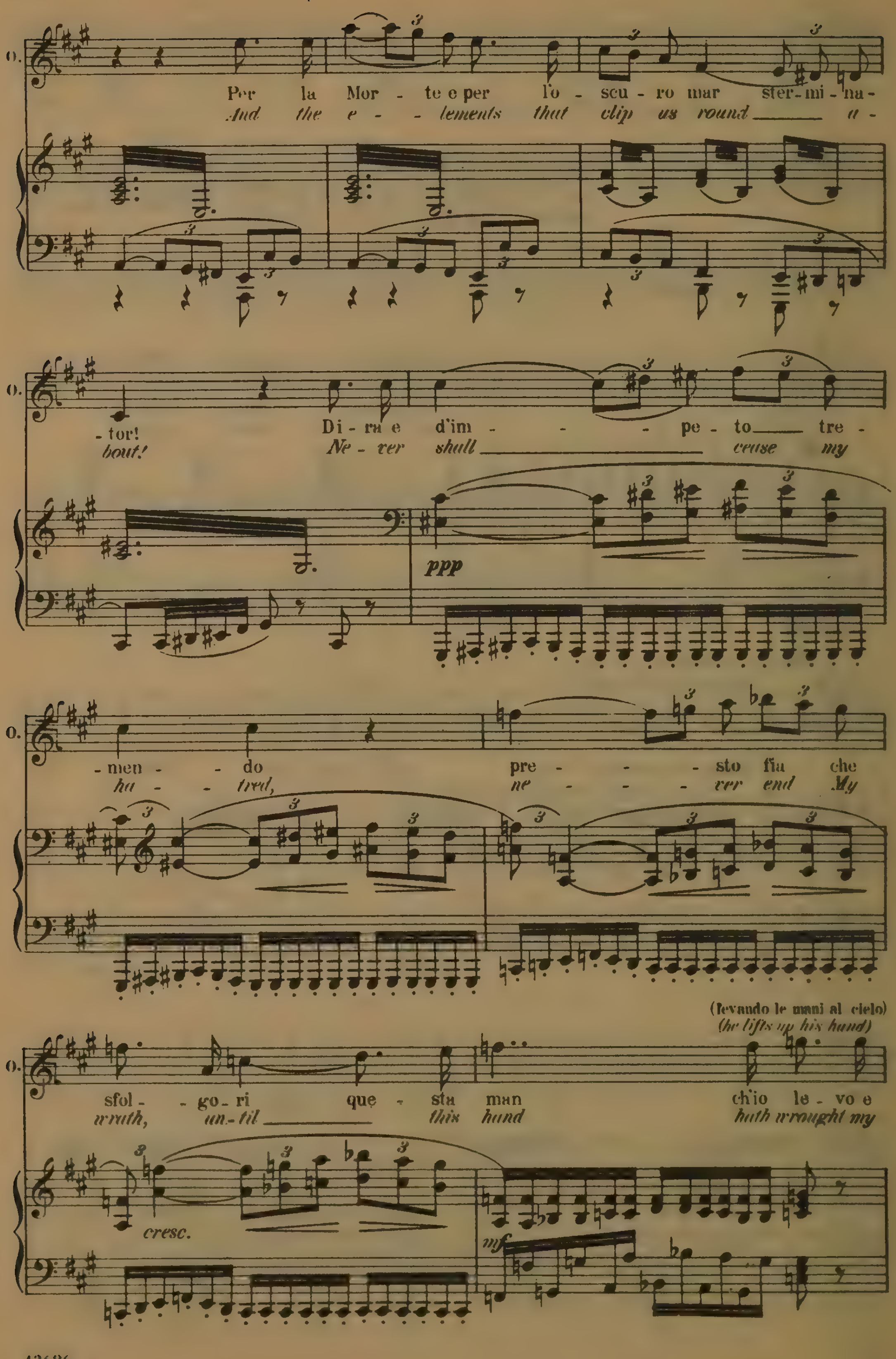

O.
col - pa!
monstrous!
Un sogno che ri - ve - la un fat - to.
De-noting a foregone con - clusion.
J.
Io non nar - rai che un sogno.
Nay, this was but his dreaming.
Un
'T may
f
Più mosso. ♪= 144.
so - gno che può dar for - ma di pro - va ad al - tro in -
thi - cken o - ther proofs that do de - mon - strate now too
Più mosso. ♪= 144.
Otello.
E qual?
And how?
- di - zio.
thin-ly.
Più lento.
senza misura
Ta - lor ve - de - ste in ma - no di De -
Have you seen ne - ver in Des - de - mo - na's
Più lento.
pp senza misura

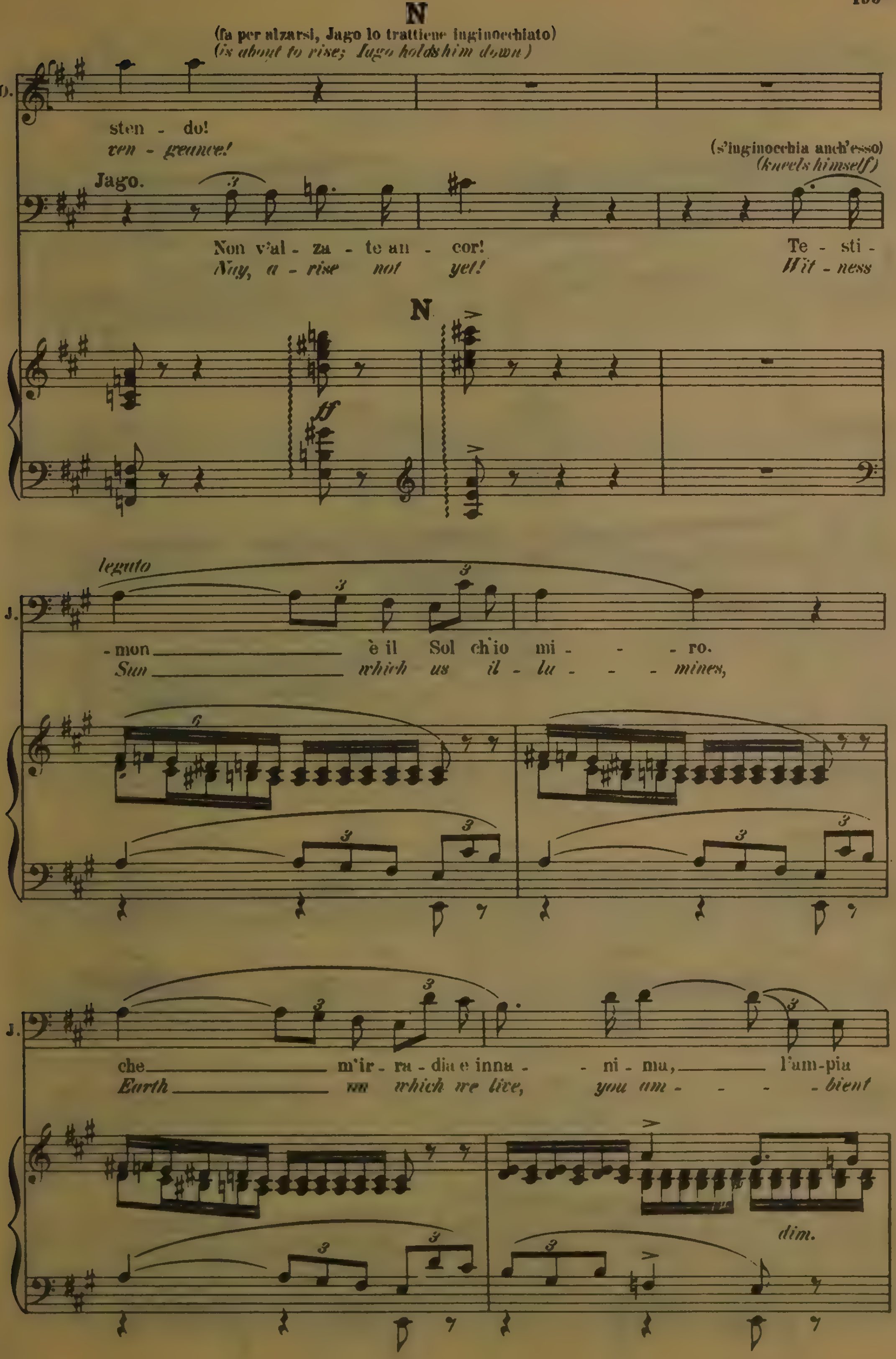

♩= 100.
a tempo
ppp
J.
-sde-mo-na un tes-su-to tra-pun-to a fior e più sot-til d'un ve-
hand a nap-kin spotted with straw-ber-ries, And of most sub-tle tex-
ppp
♩= 100.
pp a tempo
ppp
Otello.
È il faz-zo-let-to ch'io le die-di, pe-gno pri-mo d'a-mor.
Such is the handkerchief I gave her, 'T was my first gift to her.
J.
-lo? ture?
Quel faz-zo-
That selfsame
pp
J.
-let-to ie-ri (cer-to ne son) lo vi-di in man di
napkin lately, I take my oath, was in the hands of
pp cupo
lento
pp
mf

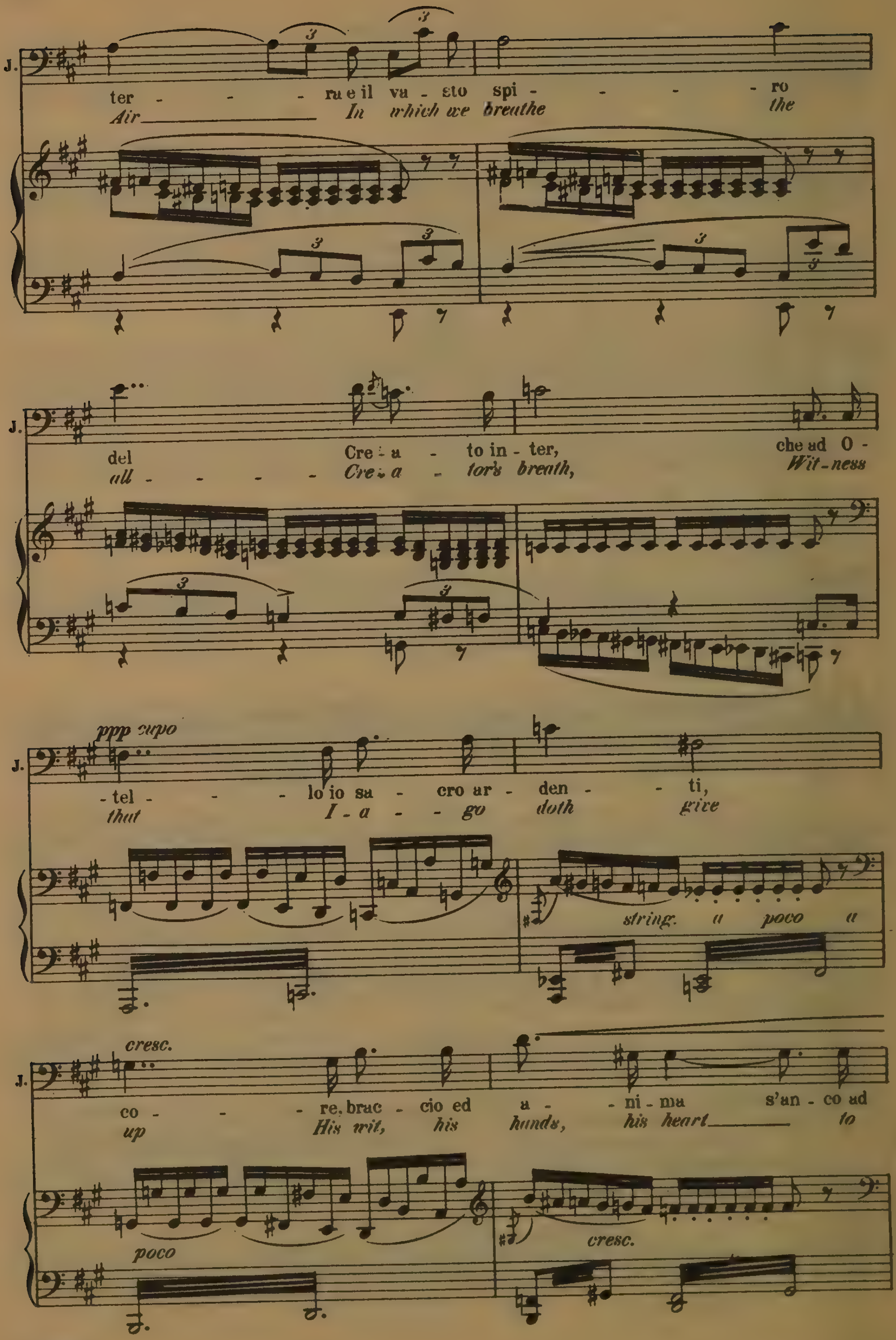

L Allegro agitato. 𝅗𝅥 = 132.
Otello.
Ah! mil - le vi - te gli do - nas - se Id - di - o!
Ah! that the slave had for - ty thou - sand lives!
J.
Cas - sio.
Cas - sio.
L Allegro agitato. 𝅗𝅥 = 132.
ff
con forza
O.
f
ff
U - na è po - ve - ra pre - da al fu - ror mi - o!!
One is all too weak for my re - venge
Più mosso. 𝅗𝅥 = 152.
Ja - go, ho il cor di
Lis - ten to me I -
mf

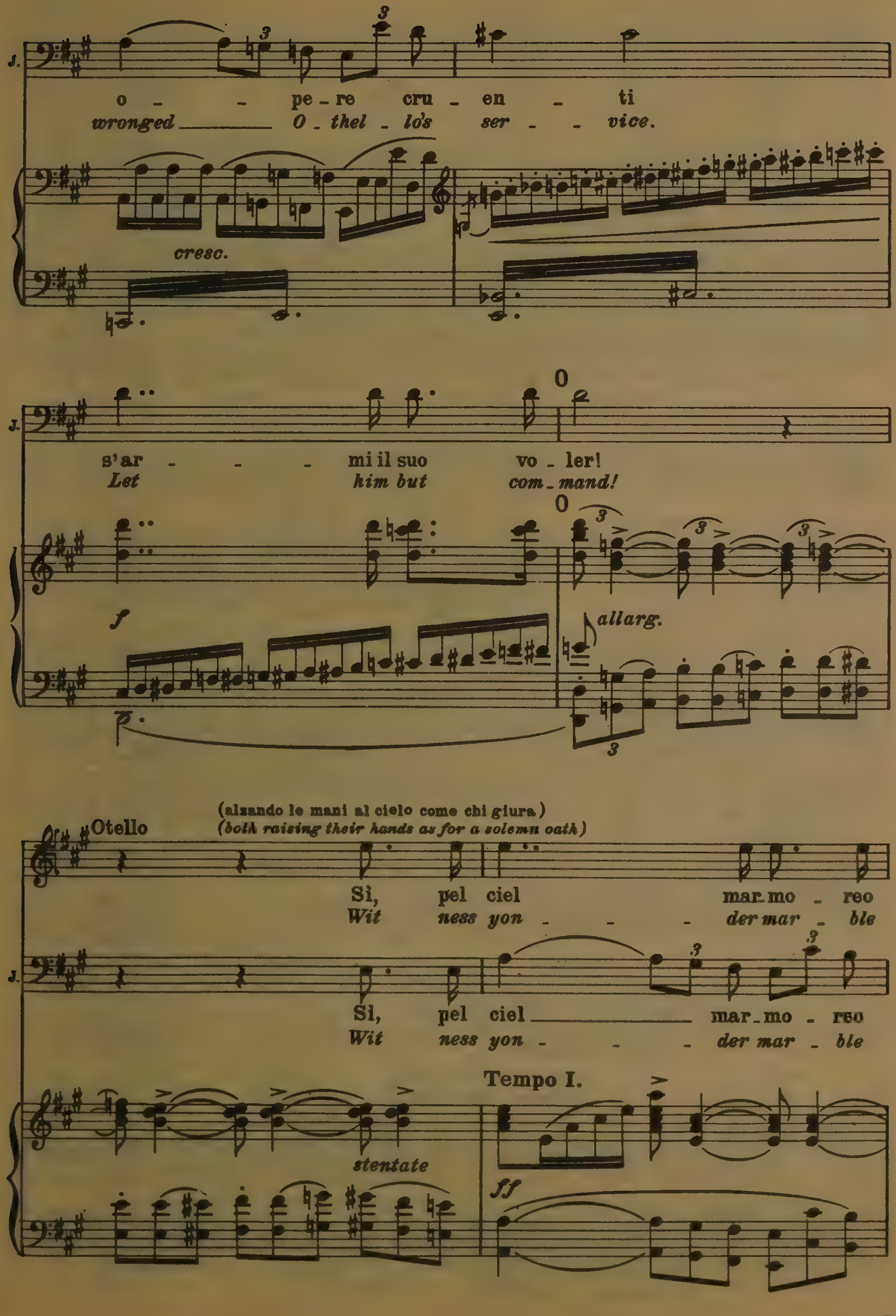

O.
ge - lo. Lun - gi da me le pi - e - to - se
a - go. My fon-dest love thus do I blow to
pp
sempre p
lar - ve. Tut - to il mio va - no a -
hea - ven. Rise now black ven - geance
- mor e - - sa - lo al cie - - lo,
from thy hol - low ca - vern.
guar - da - mi, ei spar- - ve.
Look on me! 'T'is gone!
cresc. poco a poco

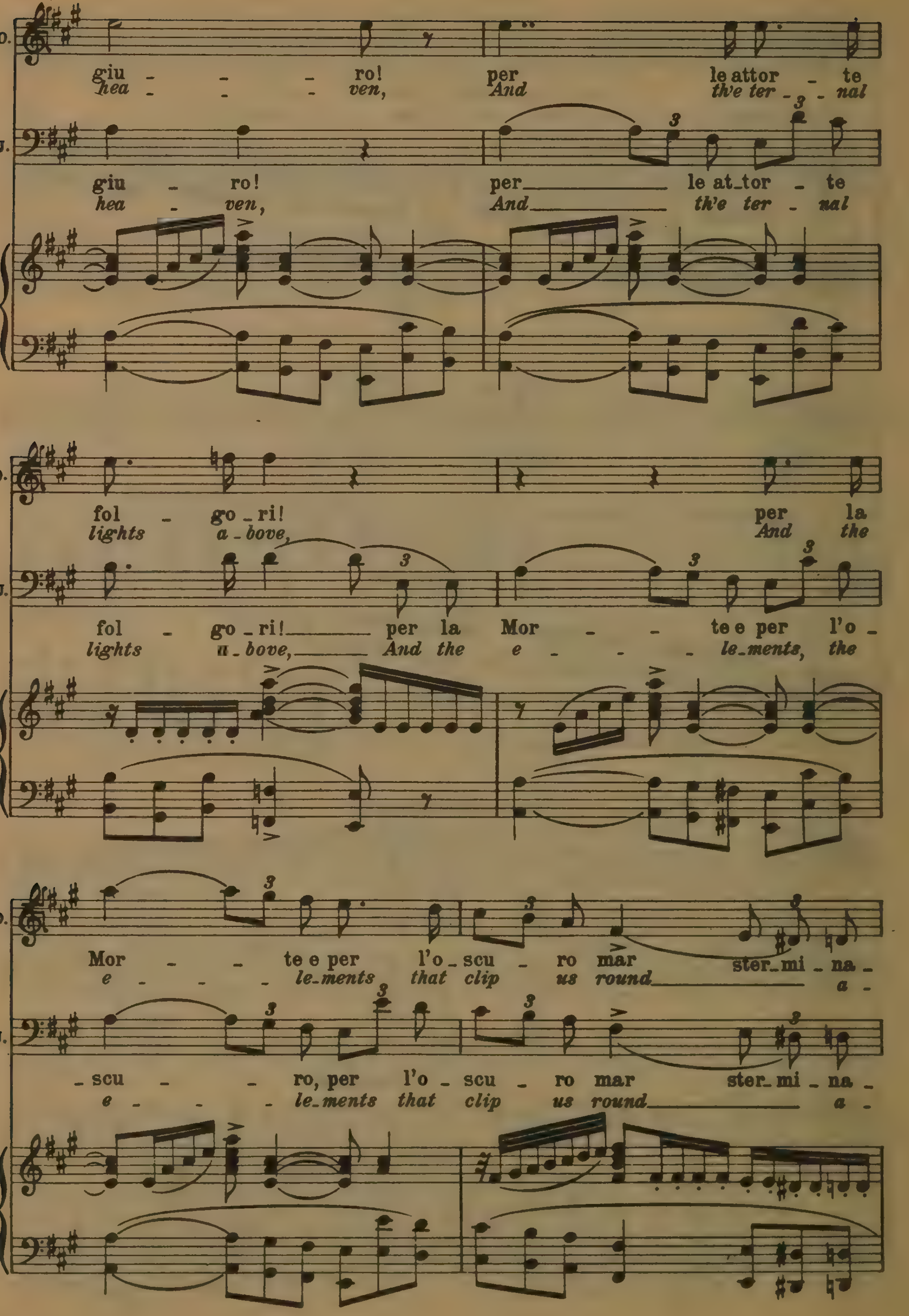

O.
Nel - le sue spi - re d'an - gue li - dra m'av -
Yield up, oh love, thy crown to ty - ran - nous
- vin - ce!
hate!
Ah! sangue! sangue! sangue!
Oh blood! blood! blood!
M
rit.
Molto sostenuto. ♩= 69.
(s'inginocchia) (he kneels)
solenne
Sì. pel ciel marmo - reo
Wit - ness yon - der mar - ble
Molto sostenuto. ♩= 69.
f
dim.
p
p
giu - ro! Per le ut - ter - te fol - go - ri!
hea - ven, And the e - ter - nal lights a - bove,

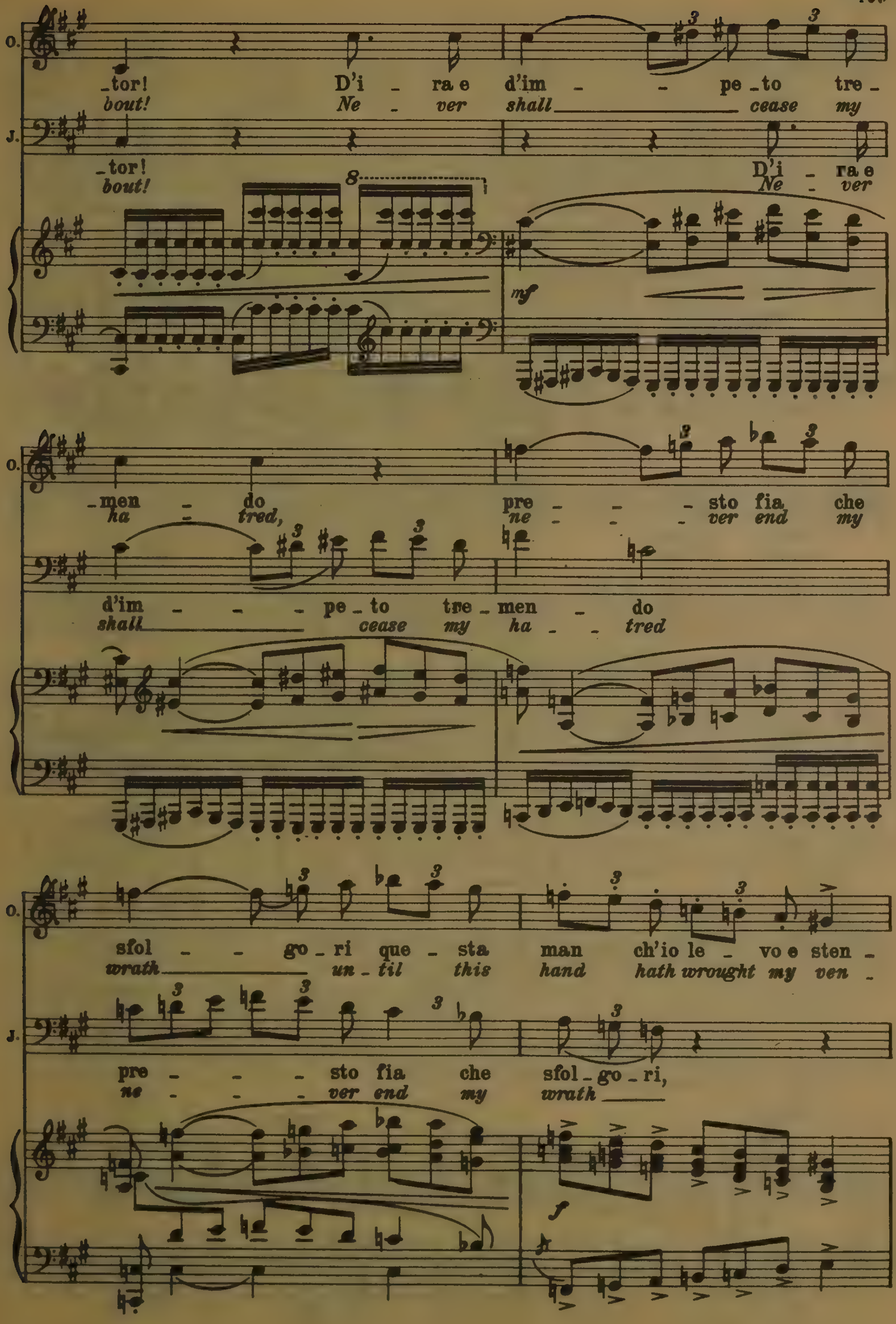

O.
Per la Mor - te e per l'o - scu - ro mar ster - mi - na -
And the e - - lements that clip us round a -
O.
- tor! Di - ra e d'im - - pe - to tre -
bout! Ne - ver shall cease my
ppp
O.
- men - do pre - - sto fia che
ha - - tred, ne - - - ver end My
(levando le mani al cielo)
(he lifts up his hand)
O.
sfol - - go - ri que - sta man ch'io le - vo e
wrath, un - til this hand hath wrought my
cresc.
mf

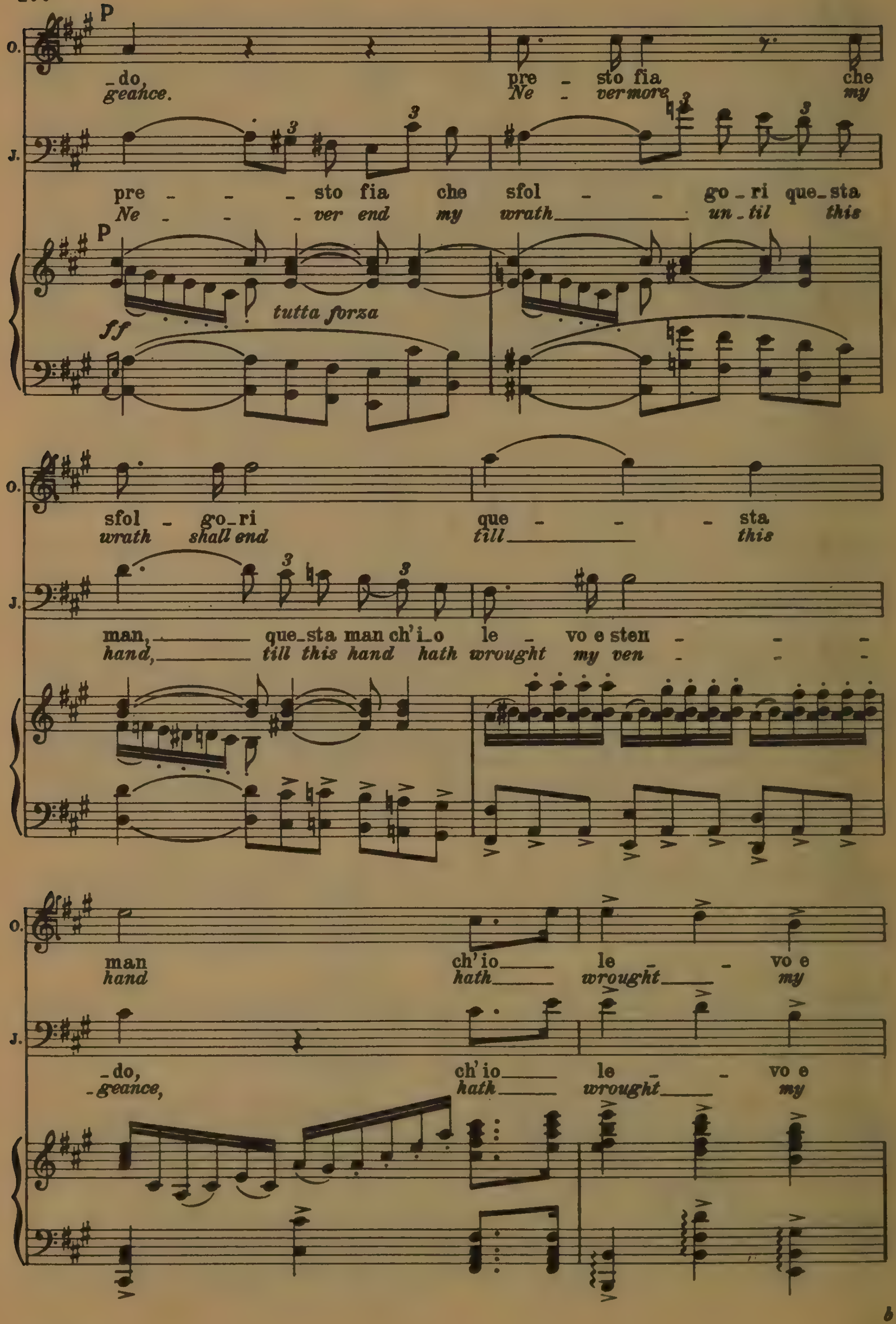

N
(fa per alzarsi, Jago lo trattiene inginocchiato)
(is about to rise; Jago holds him down)
O.
sten - do!
ven - geance!
(s'inginocchia anch'esso)
(kneels himself)
Jago.
Non v'al - za - te an - cor!
Nay, a - rise not yet!
Te - sti -
Wit - ness
N
ff
legato
J.
- mon è il Sol ch'io mi - - - ro.
Sun which us il - lu - - - mines,
J.
che m'ir - ra - dia e inna - - ni - ma, l'am-pia
Earth on which we live, you am - - - - bient
dim.

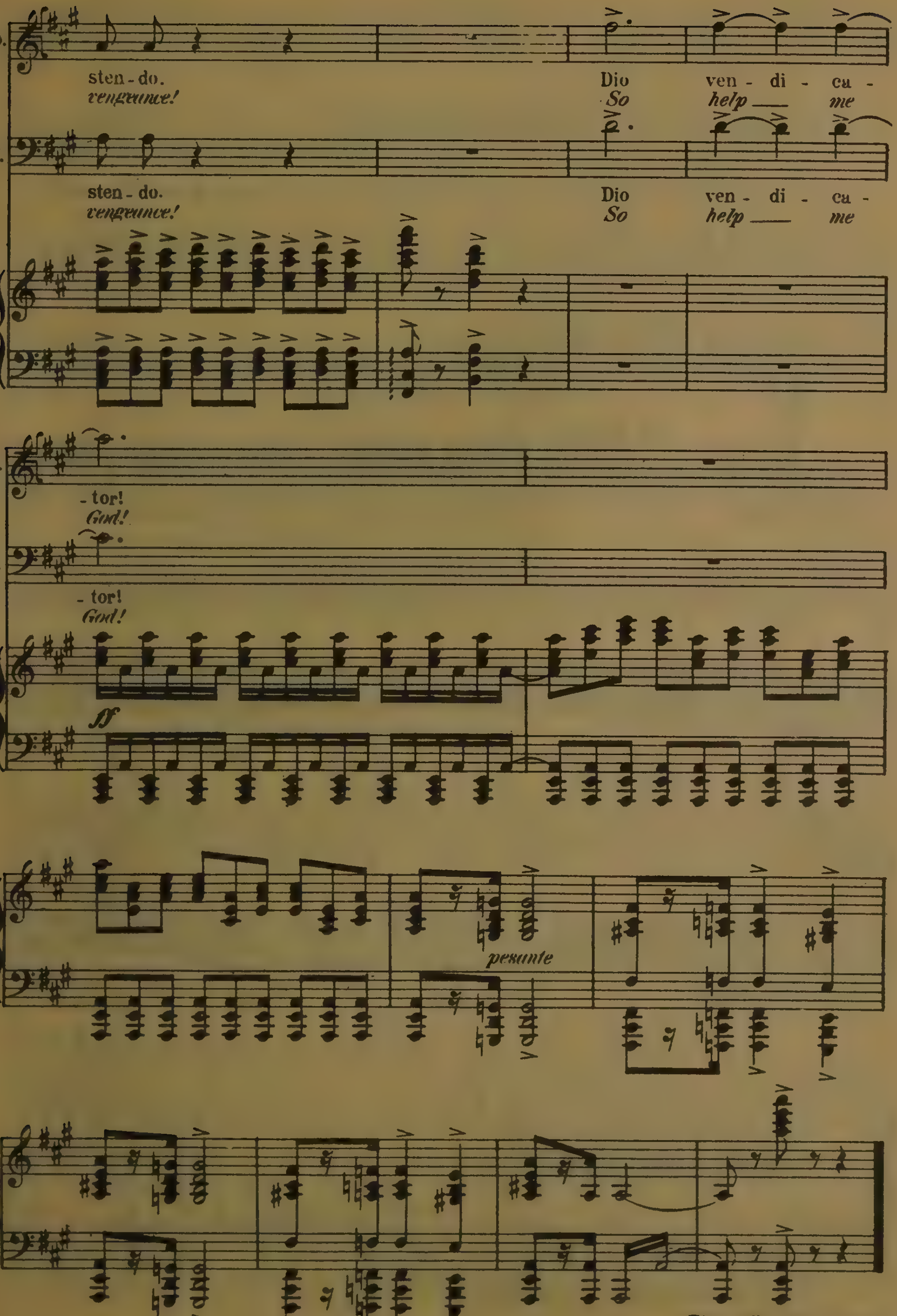

J.
ter - - - ra e il va - sto spi - - - ro
Air In which we breathe the
del Cre - a - to in - ter, che ad O -
all - - - - Cre - a - tor's breath, Wit - ness
ppp cupo
- tel - - lo io sa - cro ar - den - - ti,
that I - a - go doth give
string. a poco a
cresc.
co - - re, brac - cio ed a - - ni - ma s'an - co ad
up His wit, his hands, his heart to
poco
cresc.


J.
o - pe - re cru - en - ti
wronged O - thel - lo's ser - vice.
cresc.
J.
s'ar - mi il suo vo - ler!
Let him but com - mand!
0
0
f
allarg.
Otello
(alzando le mani al cielo come chi giura)
(both raising their hands as for a solemn oath)
Sì, pel ciel mar - mo - reo
Wit ness yon - der mar - ble
J.
Sì, pel ciel mar - mo - reo
Wit ness yon - der mar - ble
Tempo I.
stentate
ff


O.
giu - - - ro! per le attor - te
hea - - - ven, And the ter - nal
J.
giu - ro! per le at_tor - te
hea - ven, And th'e ter - nal
O.
fol - go_ri! per la
lights a_bove, And the
J.
fol - go_ri! per la Mor - - te e per l'o_
lights a_bove, And the e - - - le_ments, the
O.
Mor - - te e per l'o_scu - ro mar ster_mi - na_
e - - - le_ments that clip us round a -
J.
_scu - - ro, per l'o - scu - ro mar ster_mi - na_
e - - - le_ments that clip us round a -


O.
J.
-tor! D'i - ra e d'im - - pe - to tre -
bout! Ne - ver shall cease my
-tor! D'i - ra e
bout! Ne - ver
mf
-men - do pre - - - sto fia che
ha - tred, ne - - - ver end my
d'im - - - pe - to tre - men - do
shall cease my ha - - tred
sfol - - go - ri que - sta man ch'io le - vo e sten -
wrath un - til this hand hath wrought my ven -
pre - - - sto fia che sfol - go - ri,
ne - - - ver end my wrath
f


O.
J.
P
_do
geance.
pre _ sto fia
Ne _ vermore
che
my
pre _ _ _ sto fia che sfol _ _ go _ ri que_sta
Ne _ _ _ ver end my wrath until this
tutta forza
ff
sfol _ go_ri
wrath shall end
que _ _ _ sta
till this
man, que_sta man ch'i_o le _ vo e sten _ _ _
hand, till this hand hath wrought my ven _ _ _
man
hand
ch'io le _ vo e
hath wrought my
_do,
_geance,
ch'io le _ vo e
hath wrought my



Fine dell' Atto secondo.
End of the second Act.

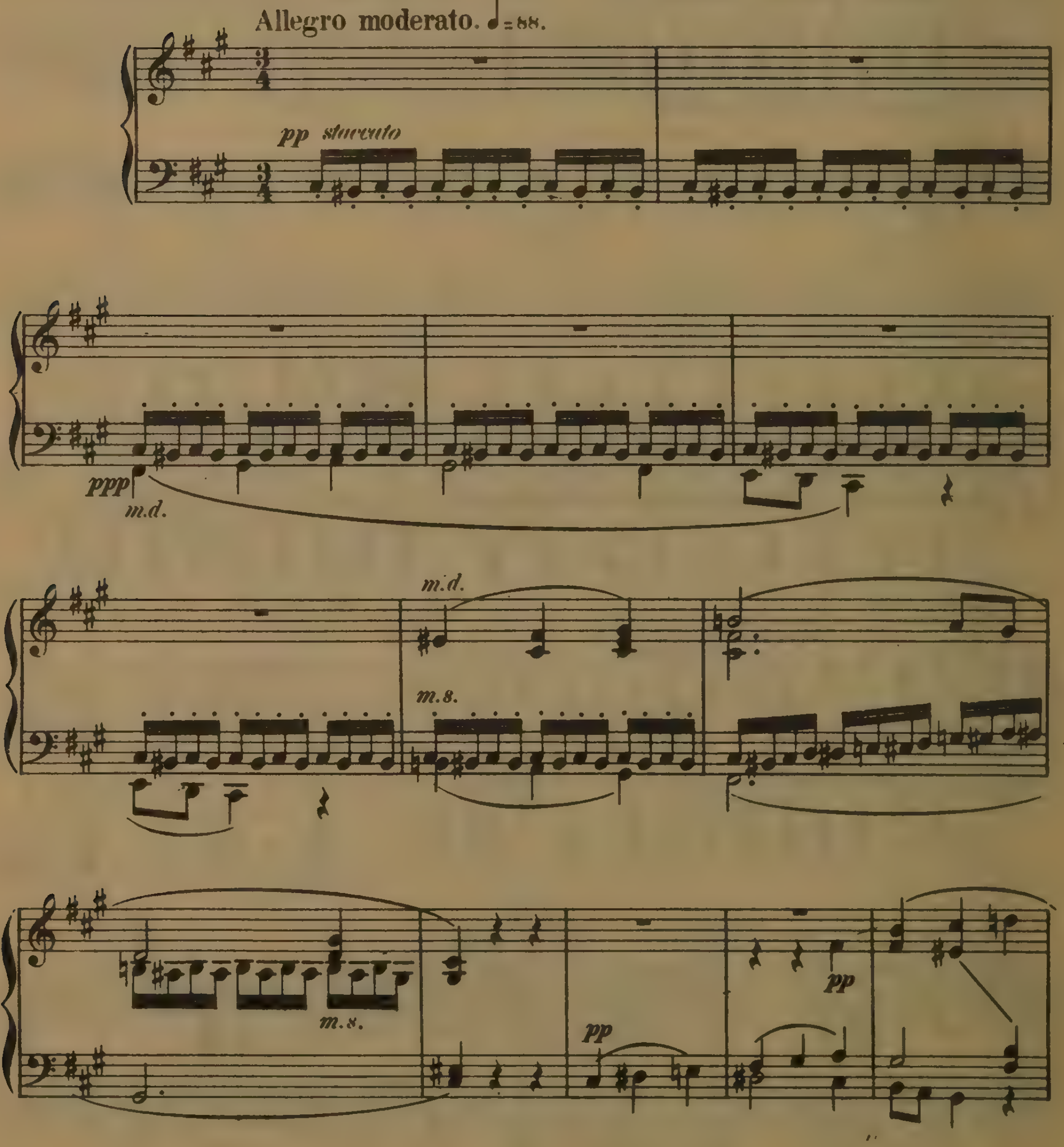
Act III.

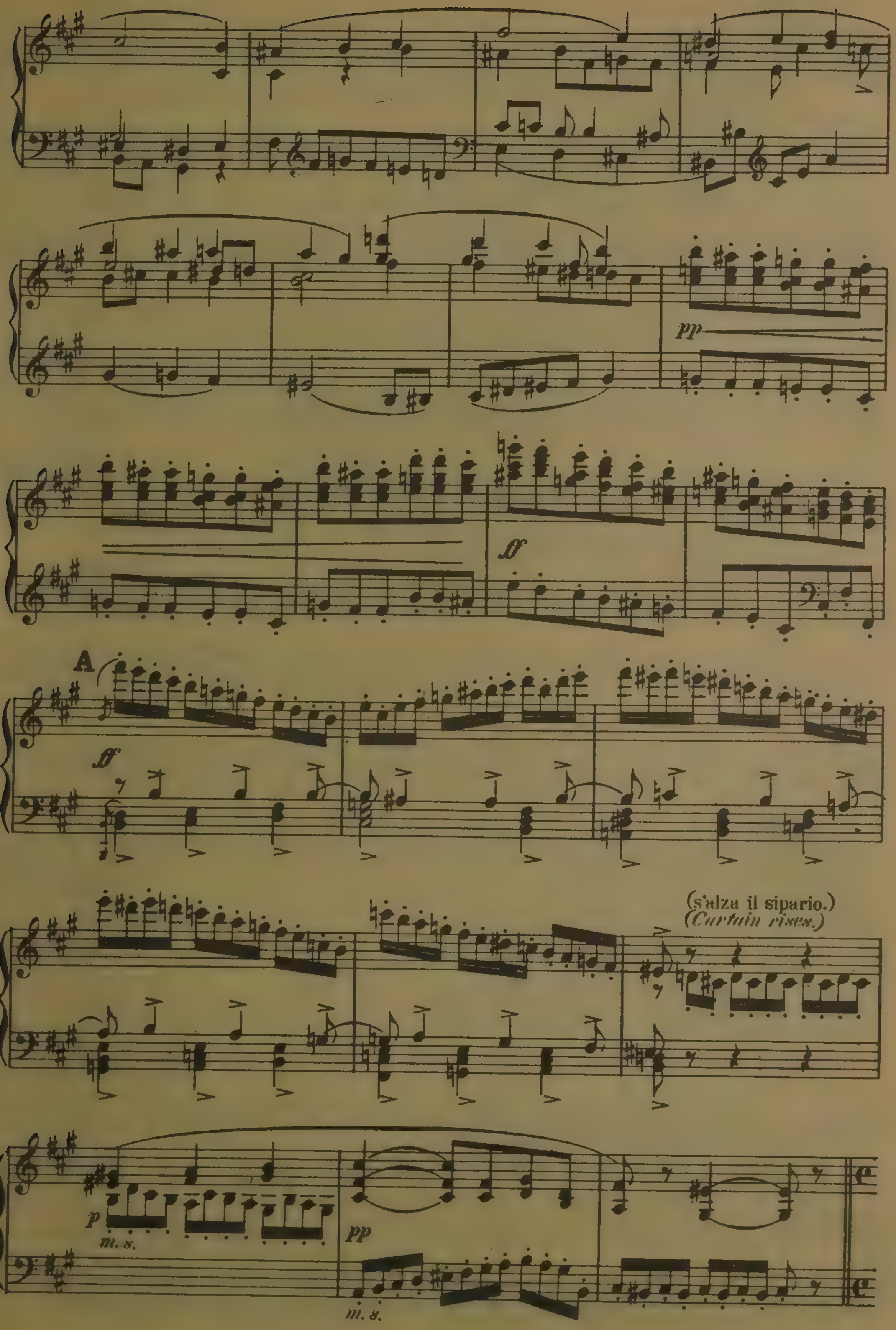
La gran sala del Castello.

The great Hall of the Castle.

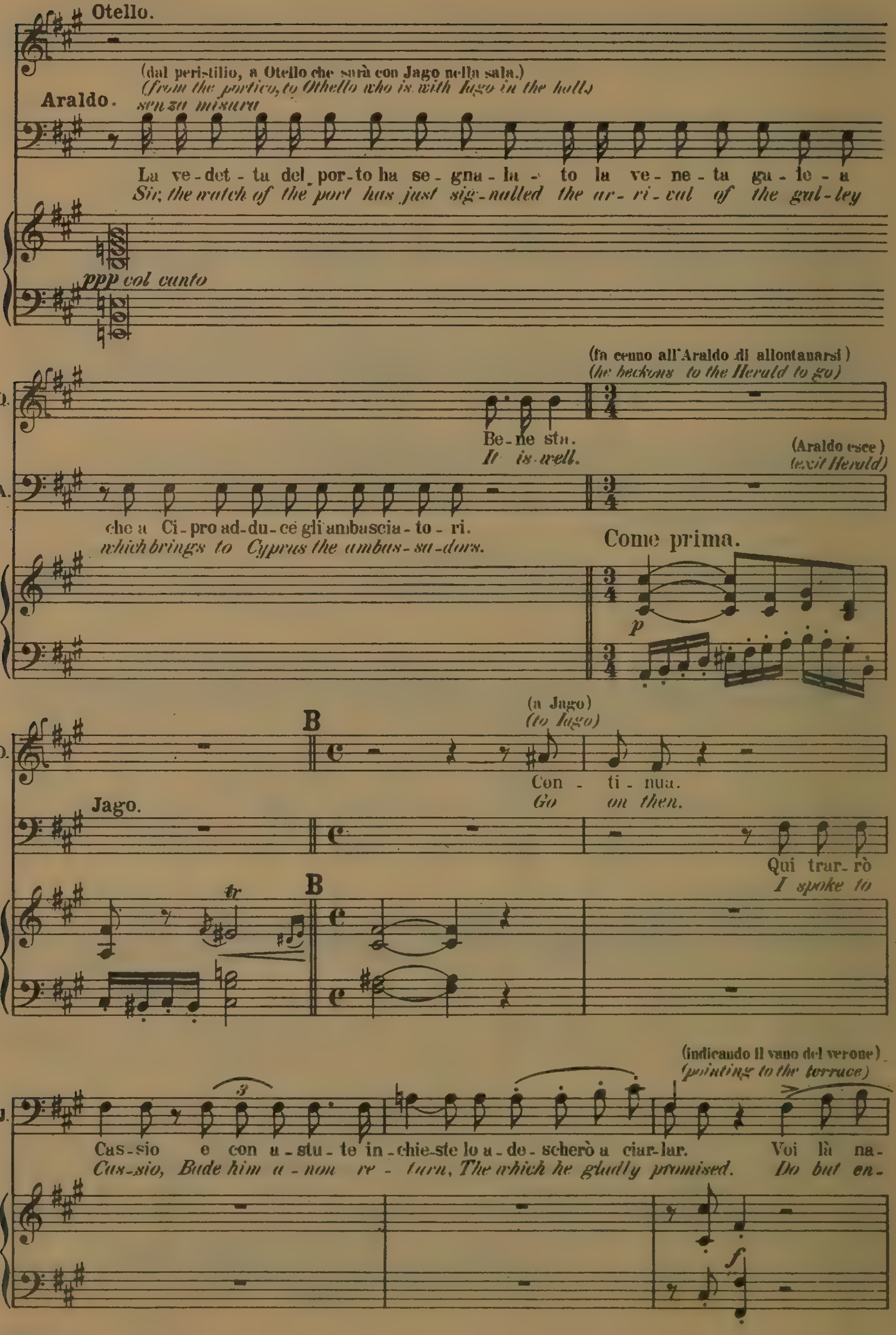
A destra un vasto peristilio a colonne. Questo peristilio è annesso ad una sala di minori proporzioni: nel fondo un verone.

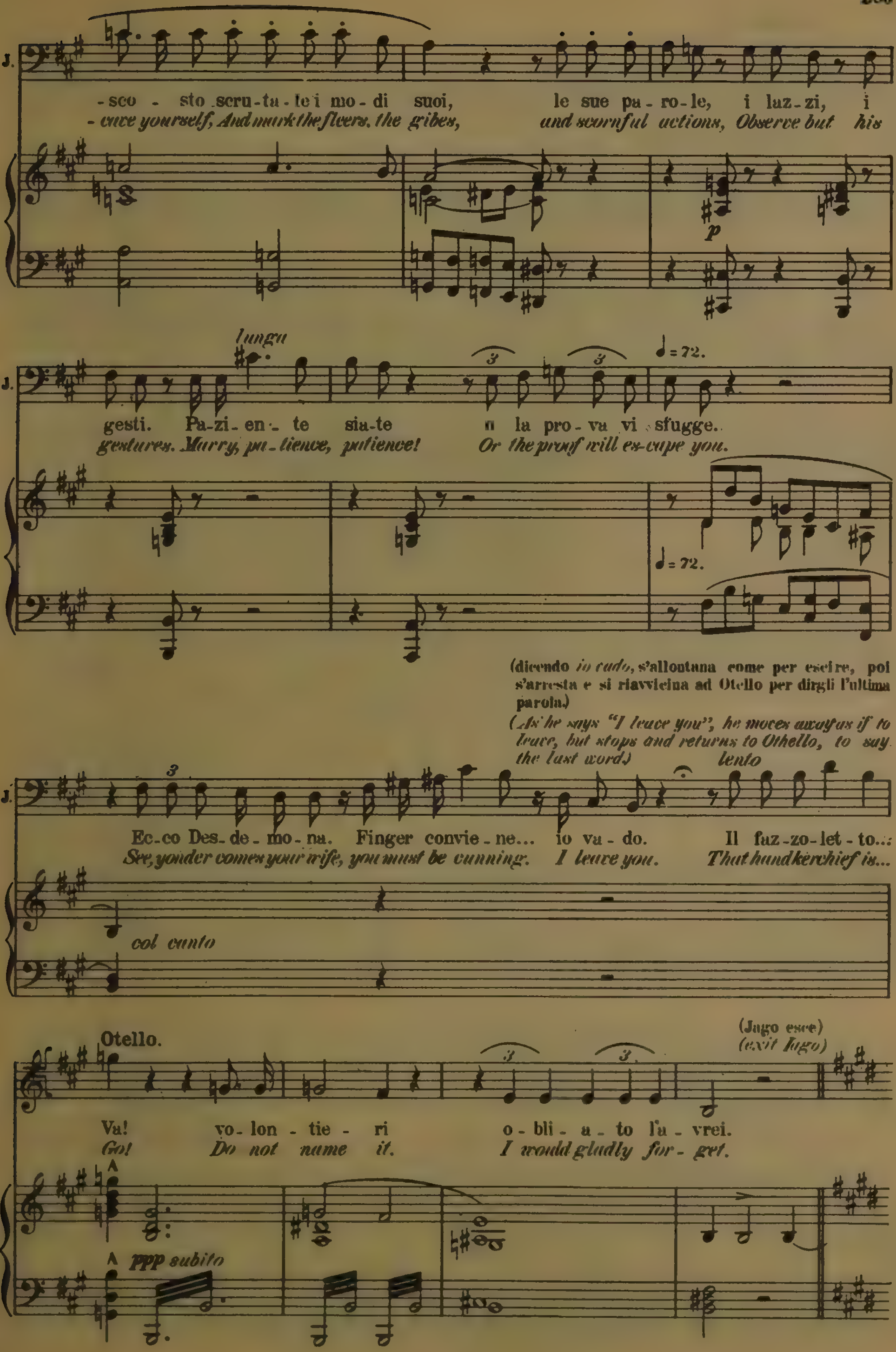
To the left a large portico which leads to another smaller room; at the back a terrace.




pp
ff
A
ff
(s'alza il sipario.)
(Curtain rises.)
p
m. s.
pp
m. s.

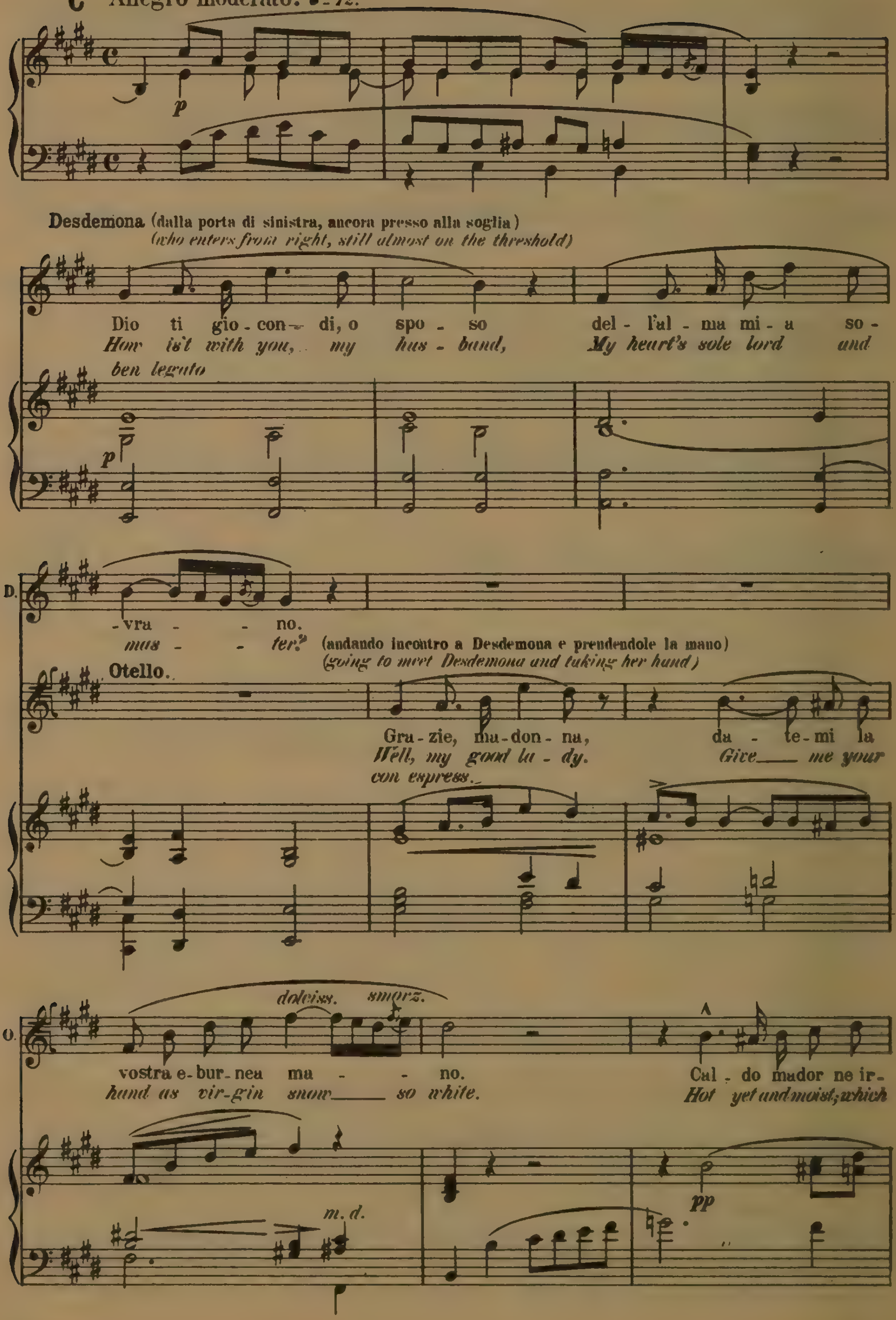
Scene I.

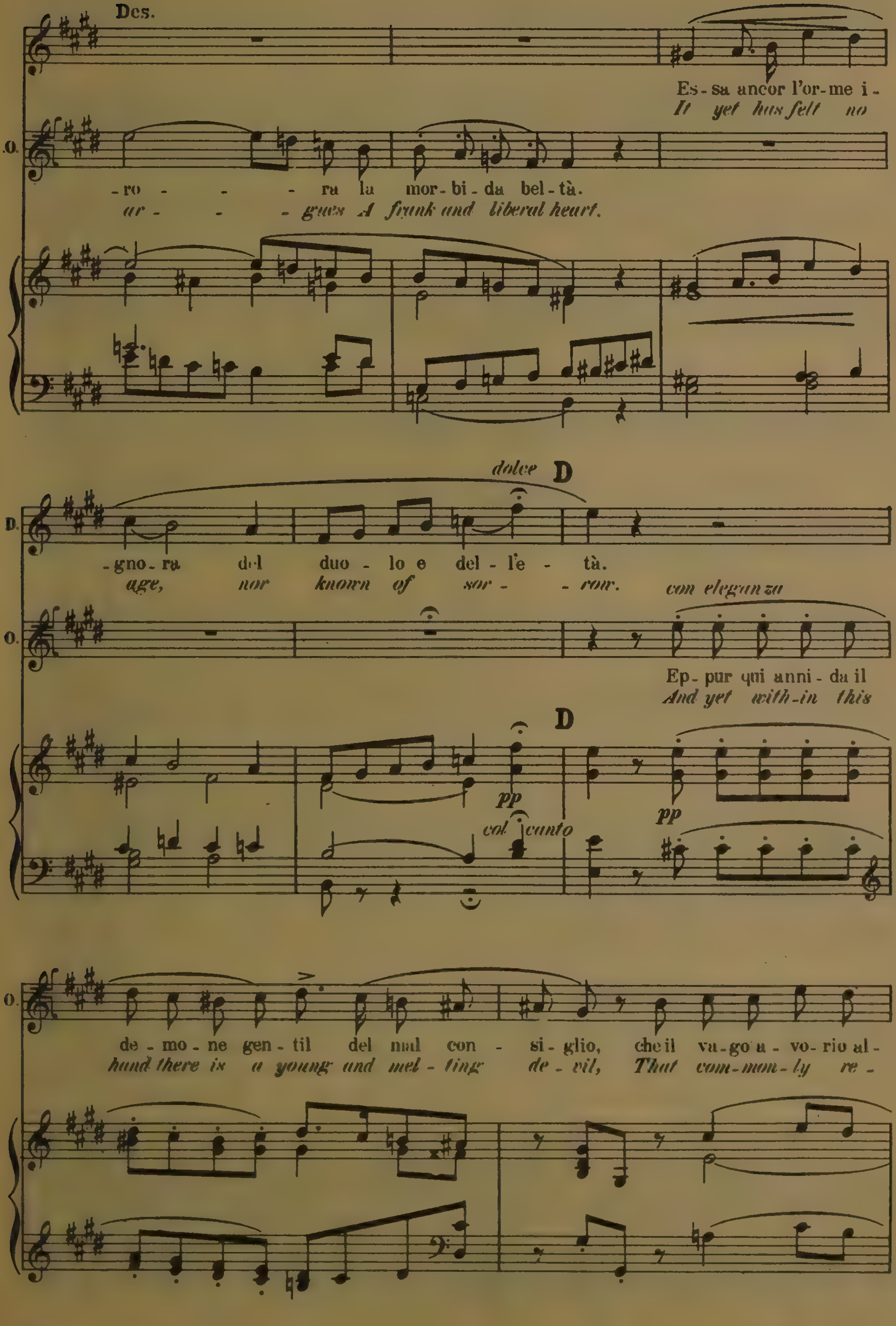

Otello.
(dal peristilio, a Otello che sarà con Jago nella sala.)
(from the portico, to Othello who is with Jago in the hall)
Araldo.
senza misura
La vedetta del porto ha segnalato la veneta galea
Sir, the watch of the port has just signalled the arrival of the galley
ppp col canto
(fa cenno all'Araldo di allontanarsi)
(he beckons to the Herald to go)
O.
Bene sta.
It is well.
(Araldo esce)
(exit Herald)
A.
che a Cipro adducé gli ambasciatori.
which brings to Cyprus the ambassadors.
Come prima.
p
B
(a Jago)
(to Jago)
Continua.
Go on then.
Jago.
Qui trarrò
I spoke to
tr
(indicando il vano del verone)
(pointing to the terrace)
J.
Cassio e con astute inchieste lo adescherò a ciarlar. Voi là na-
Cassio, Bade him anon return, The which he gladly promised. Do but en-
f

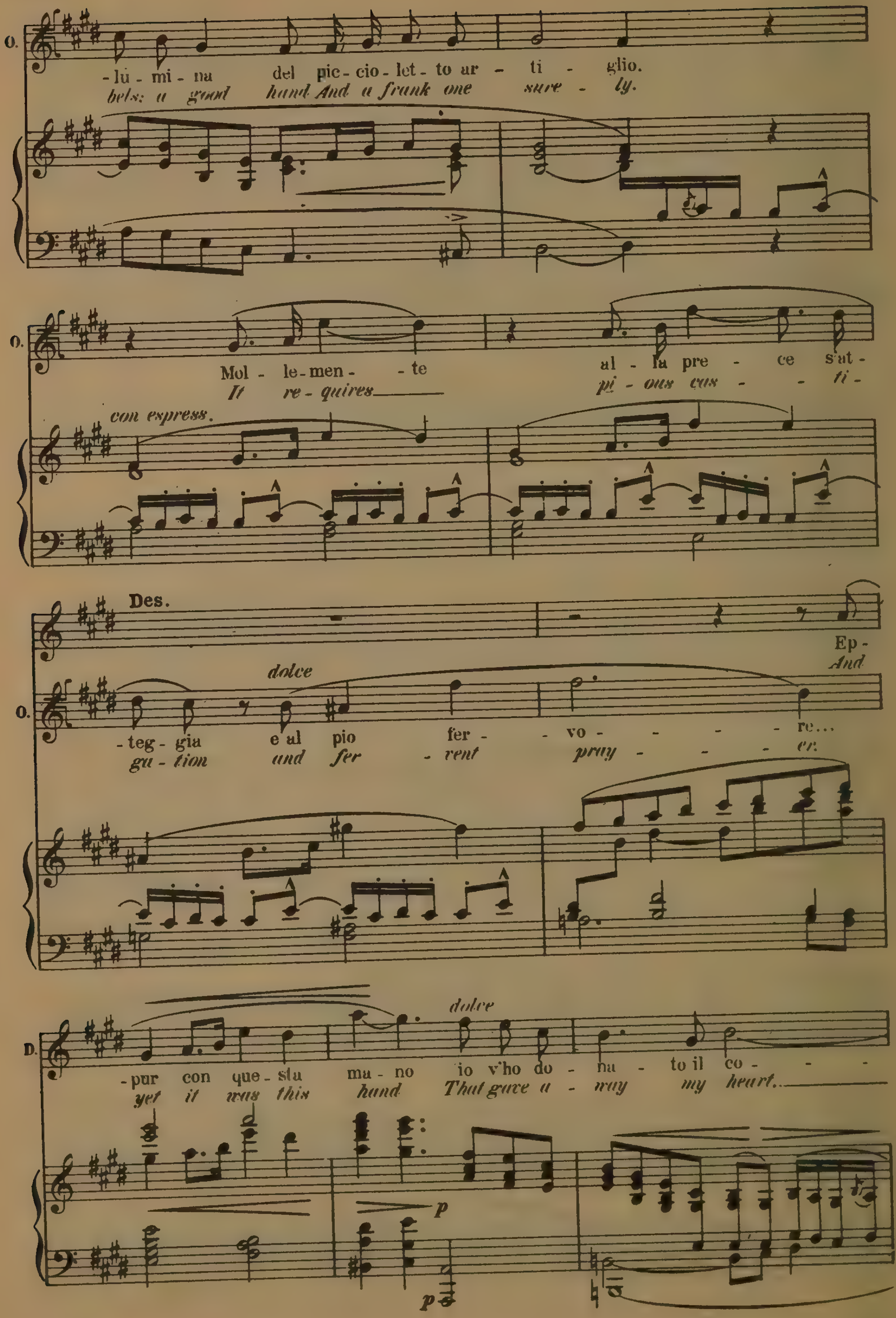

J.
-sco - sto scru-ta-te i mo-di suoi, le sue pa-ro-le, i laz-zi, i
-cure yourself, And mark the fleers, the gibes, and scornful actions, Observe but his
p
lunga
gesti. Pa-zi-en-te sia-te o la pro-va vi sfugge.
gestures. Marry, pa-tience, patience! Or the proof will es-cape you.
♩= 72.
(dicendo io vado, s'allontana come per escire, poi s'arresta e si riavvicina ad Otello per dirgli l'ultima parola.)
(As he says "I leave you", he moves away as if to leave, but stops and returns to Othello, to say the last word.)
lento
Ec-co Des-de-mo-na. Finger convie-ne... io va-do. Il faz-zo-let-to...
See, yonder comes your wife, you must be cunning. I leave you. That handkerchief is...
col canto
Otello.
(Jago esce)
(exit Jago)
Va! vo-lon-tie-ri o-bli-a-to l'a-vrei.
Go! Do not name it. I would gladly for-get.
ppp subito

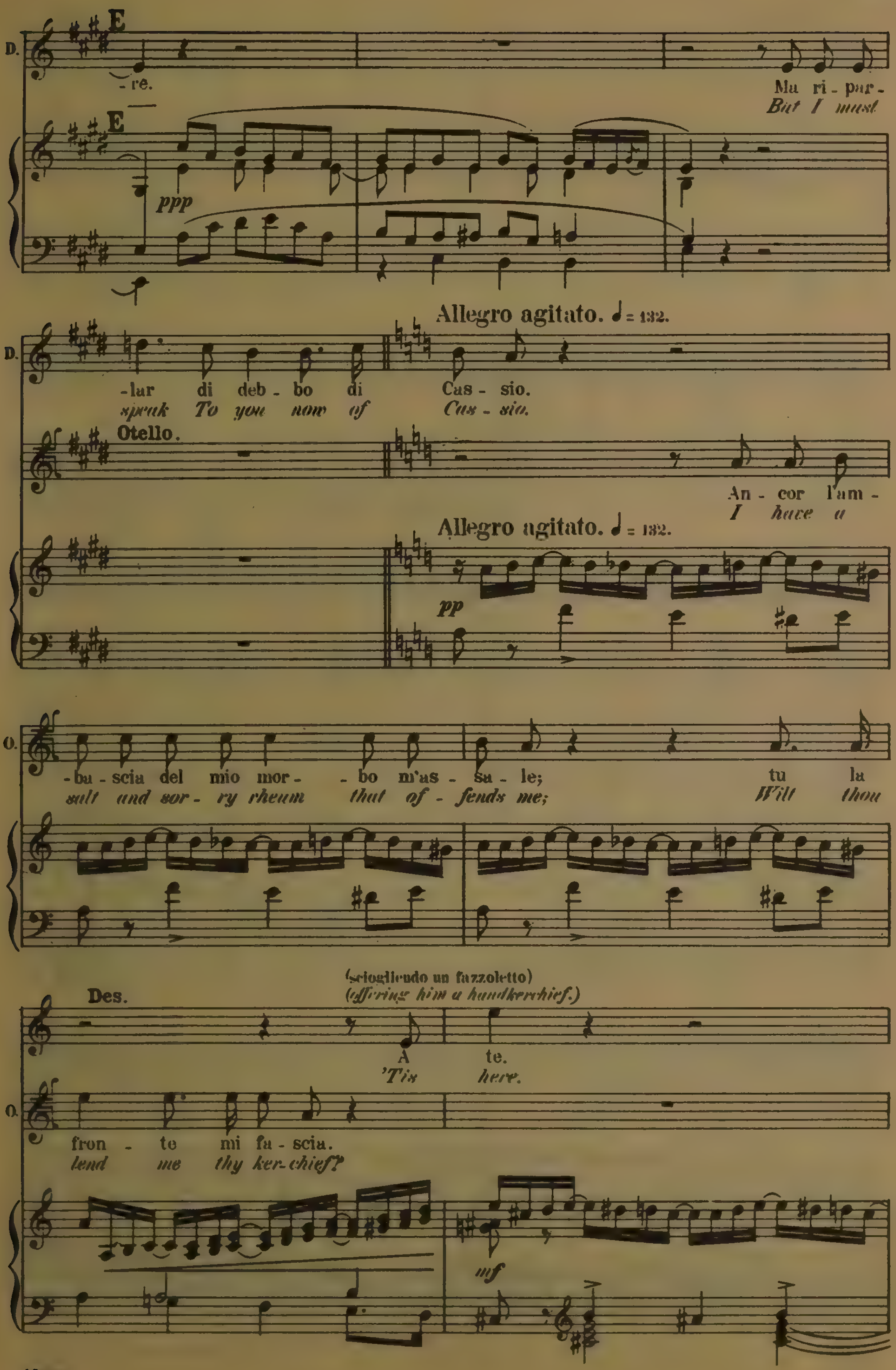
Scene II.

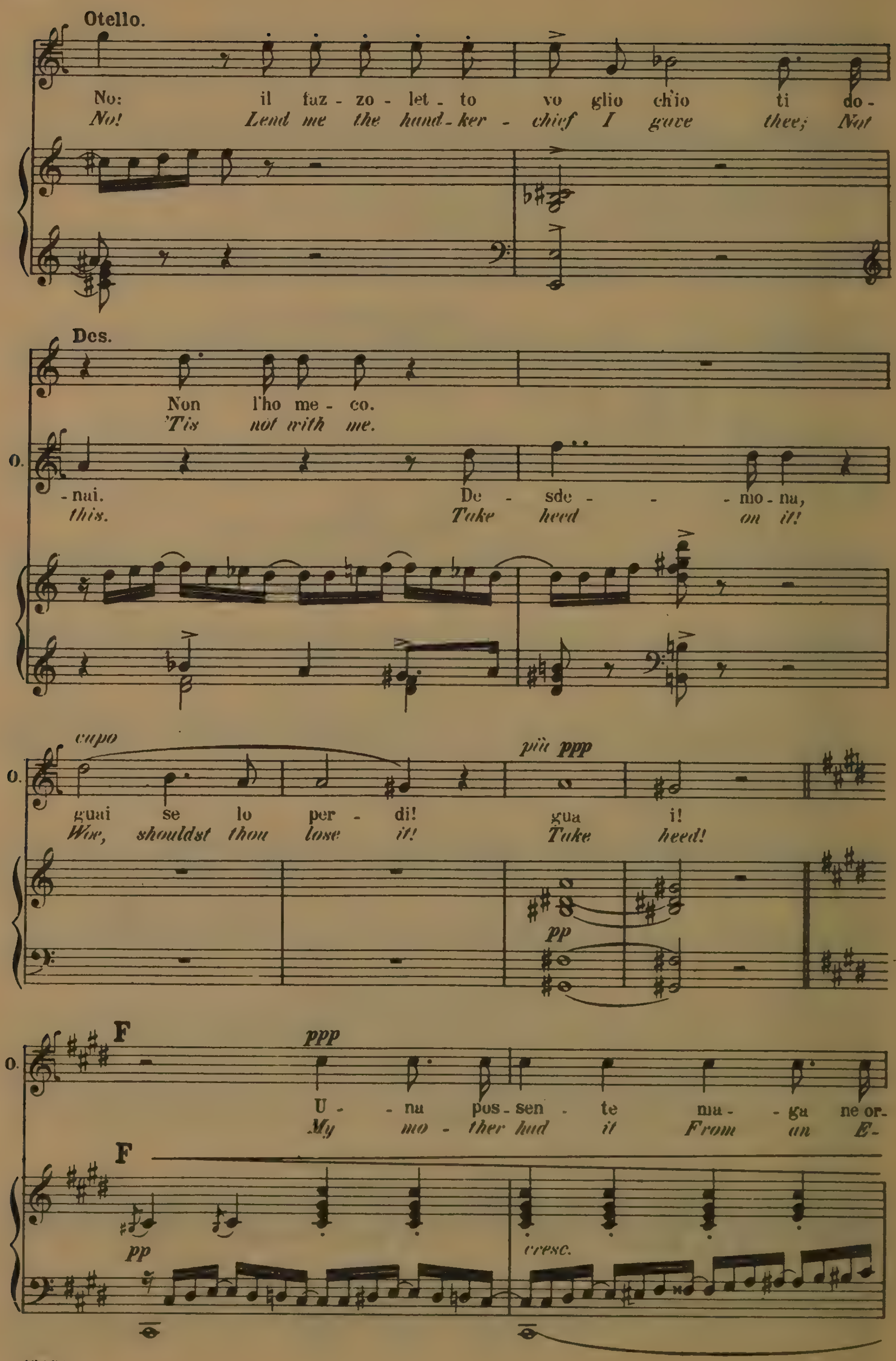
C Allegro moderato. ♩= 72.

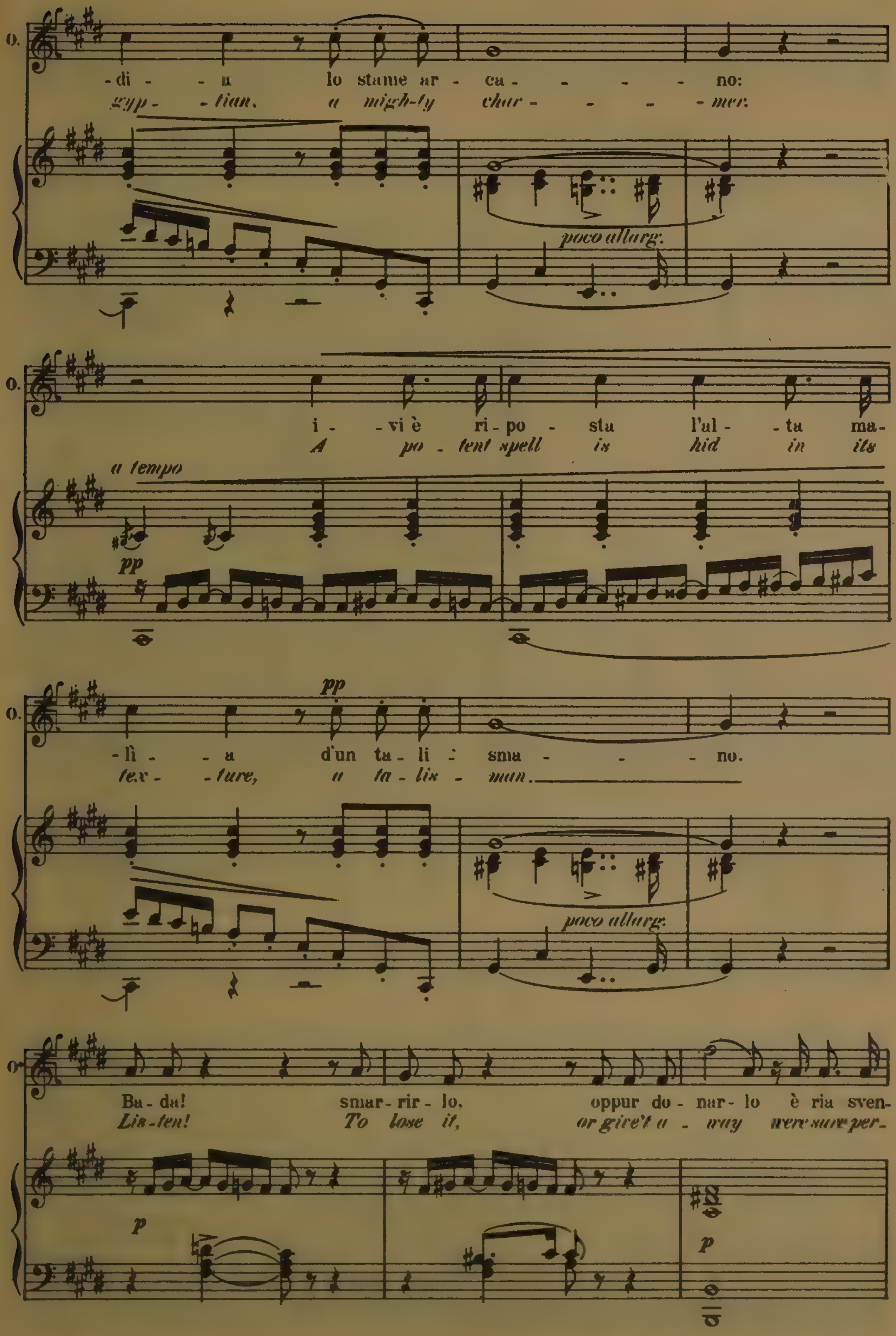


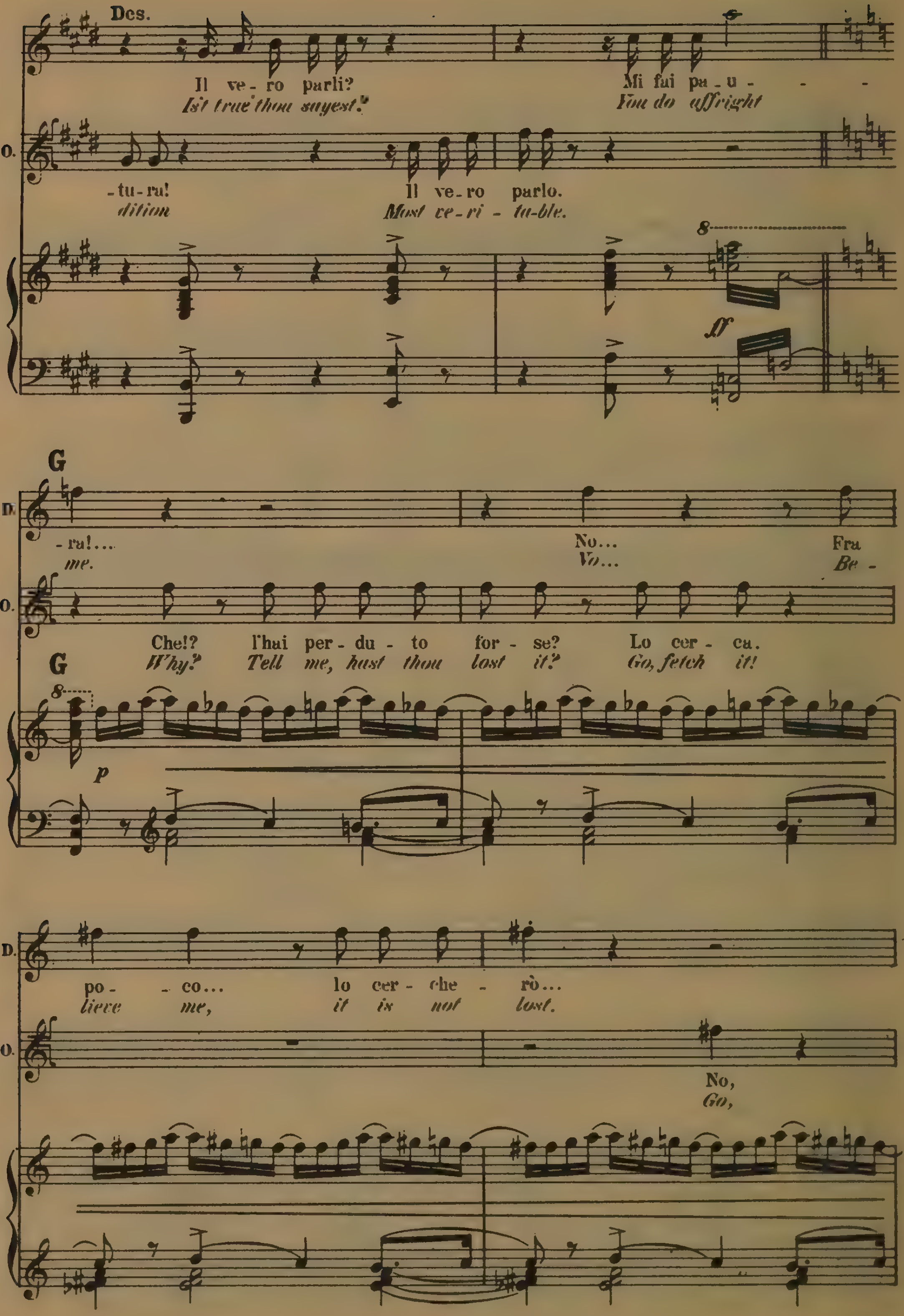

Des.
Es - sa ancor l'or - me i -
It yet has felt no
O.
- ro - - - ra la mor - bi - da bel - tà.
ar - - - gues A frank and liberal heart.
dolce D
D.
- gno - ra del duo - lo e del - l'e - tà.
age, nor known of sor - - row.
con eleganza
O.
Ep - pur qui anni - da il
And yet with - in this
D
pp
col canto
pp
O.
de - mo - ne gen - til del mal con - si - glio, che il va - go a - vo - rio al -
hand there is a young and mel - ting de - vil, That com - mon - ly re -

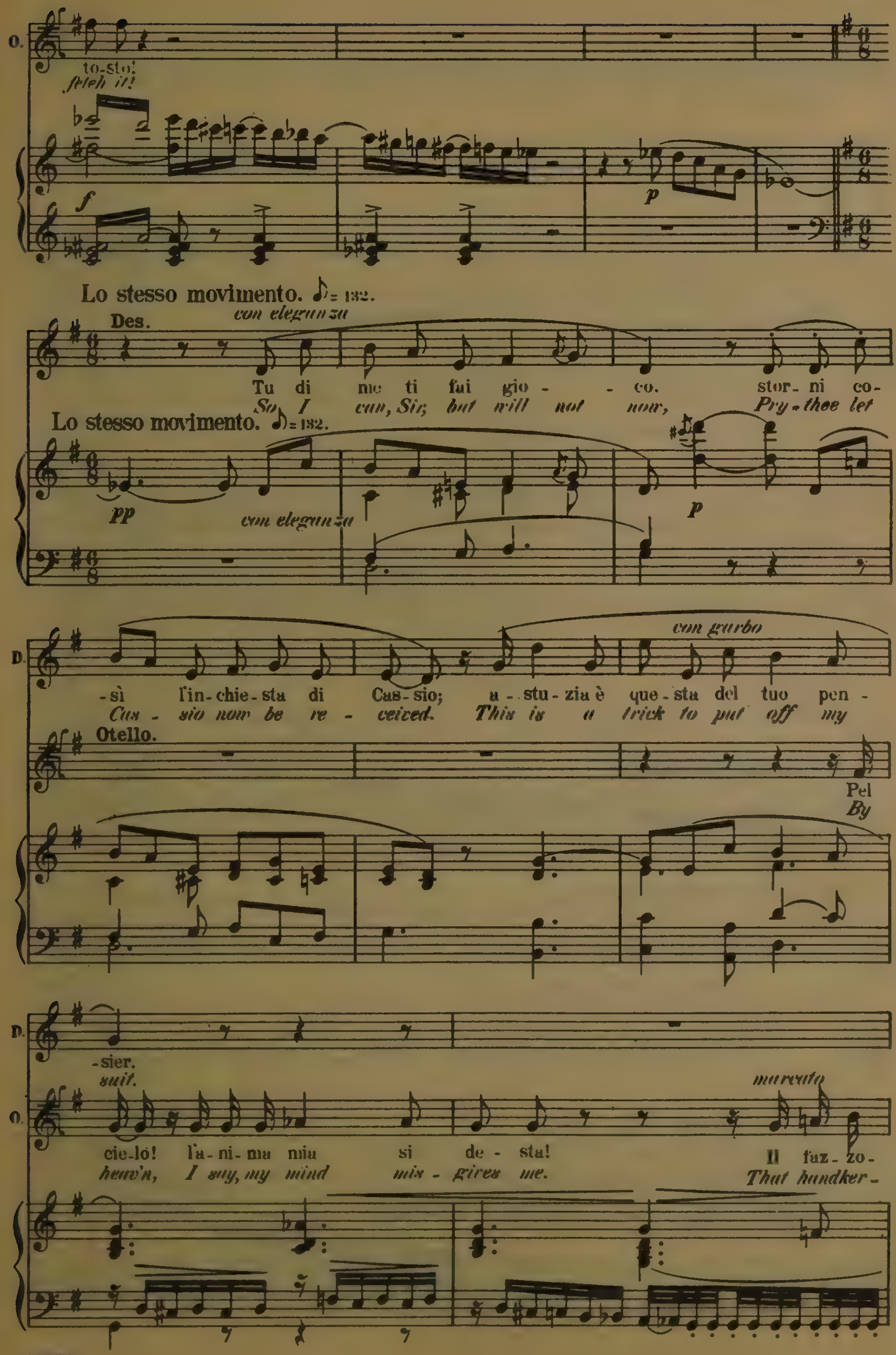

O.
- lù - mi - na del pic - cio - let - to ar - ti - glio.
bels: a good hand And a frank one sure - ly.
O.
Mol - le - men - te al - la pre - ce s'at -
It re - quires pi - ous cas - ti -
con espress.
Des.
Ep -
And
dolce
O.
- teg - gia e al pio fer - vo - re...
gu - tion and fer - vent pray - er.
D.
dolce
- pur con que - sta ma - no io v'ho do - na - to il co -
yet it was this hand That gave a - way my heart.
p
p

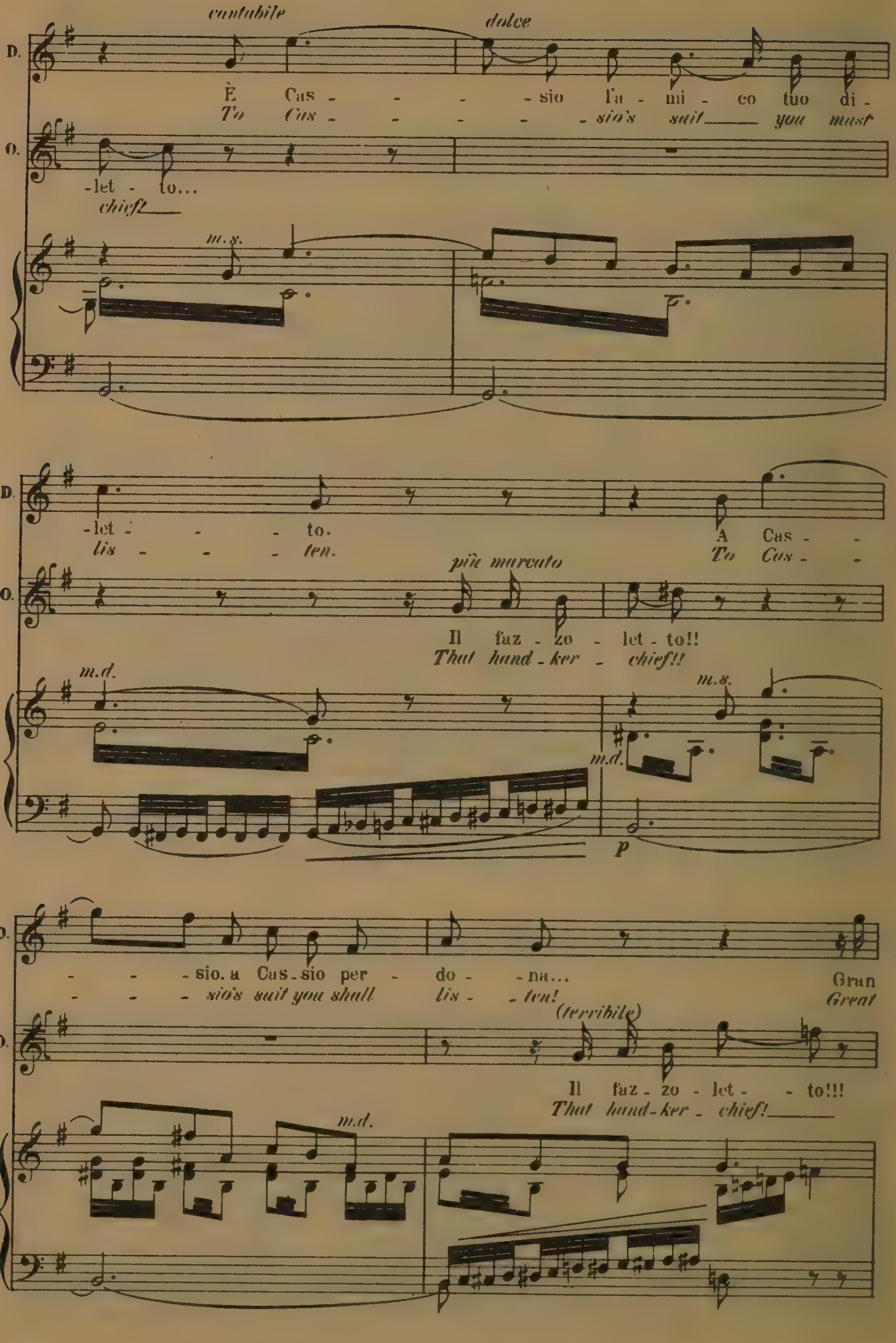

D.
E
-re.
Ma ri-par-
But I must
E
ppp
D.
Allegro agitato. ♩= 132.
-lar di deb-bo di Cas-sio.
speak To you now of Cas-sio.
Otello.
An-cor l'am-
I have a
Allegro agitato. ♩= 132.
pp
O.
-bu-scia del mio mor-bo m'as-sa-le; tu la
salt and sor-ry rheum that of-fends me; Wilt thou
Des.
(sciogliendo un fazzoletto)
(offering him a handkerchief.)
A te.
'Tis here.
O.
fron-te mi fa-scia.
lend me thy ker-chief?
mf

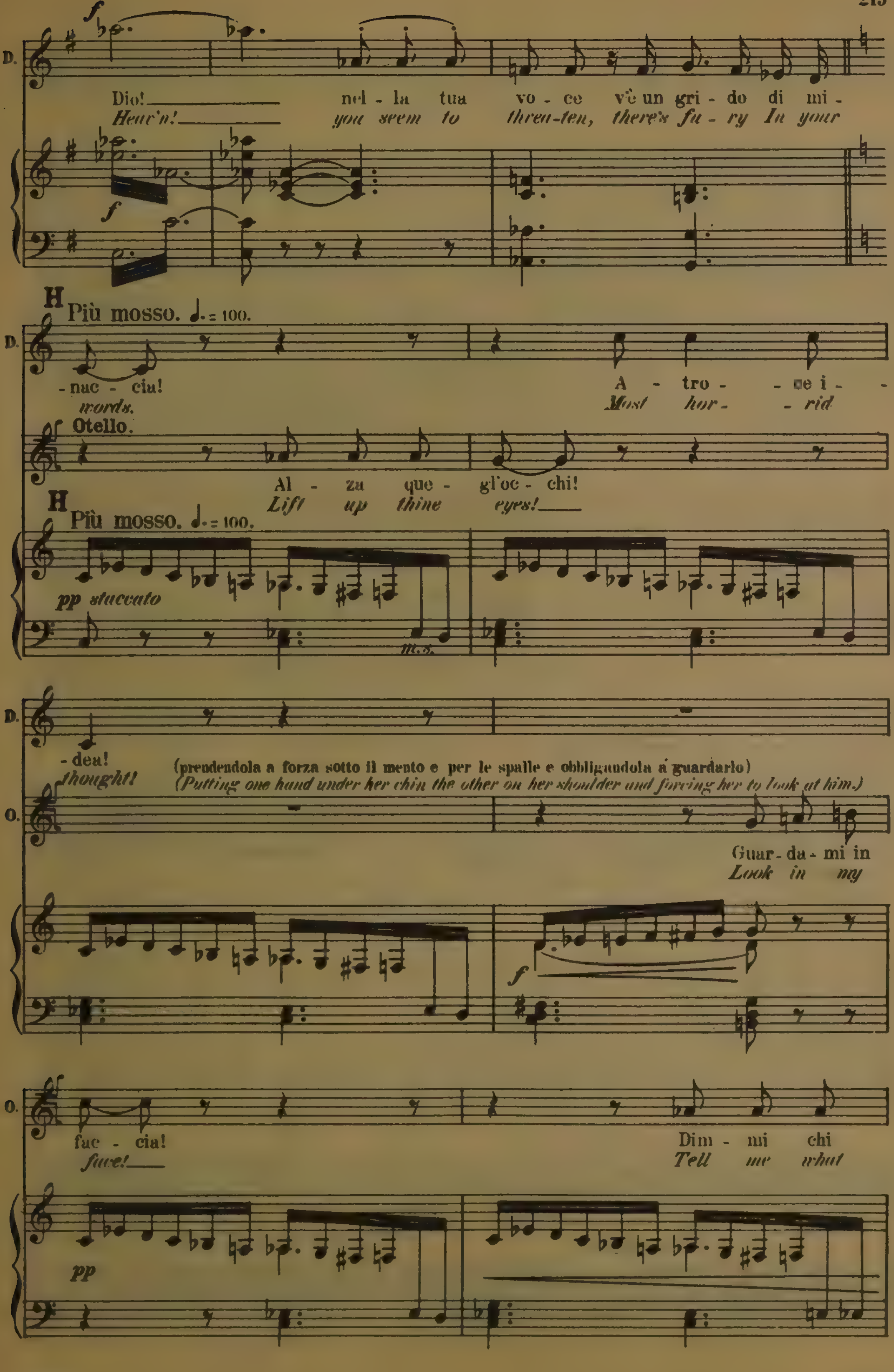

Otello.
No: il faz - zo - let - to vo glio ch'io ti do -
No! Lend me the hand - ker - chief I gave thee; Not
Des.
Non l'ho me - co.
'Tis not with me.
O.
- nai. De - sde - - mo - na,
this. Take heed on it!
cupo
guai se lo per - di!
Woe, shouldst thou lose it!
più ppp
gua i!
Take heed!
pp
F
ppp
U - na pos - sen - te ma - - ga ne or-
My mo - ther had it From an E-
F
pp
cresc.

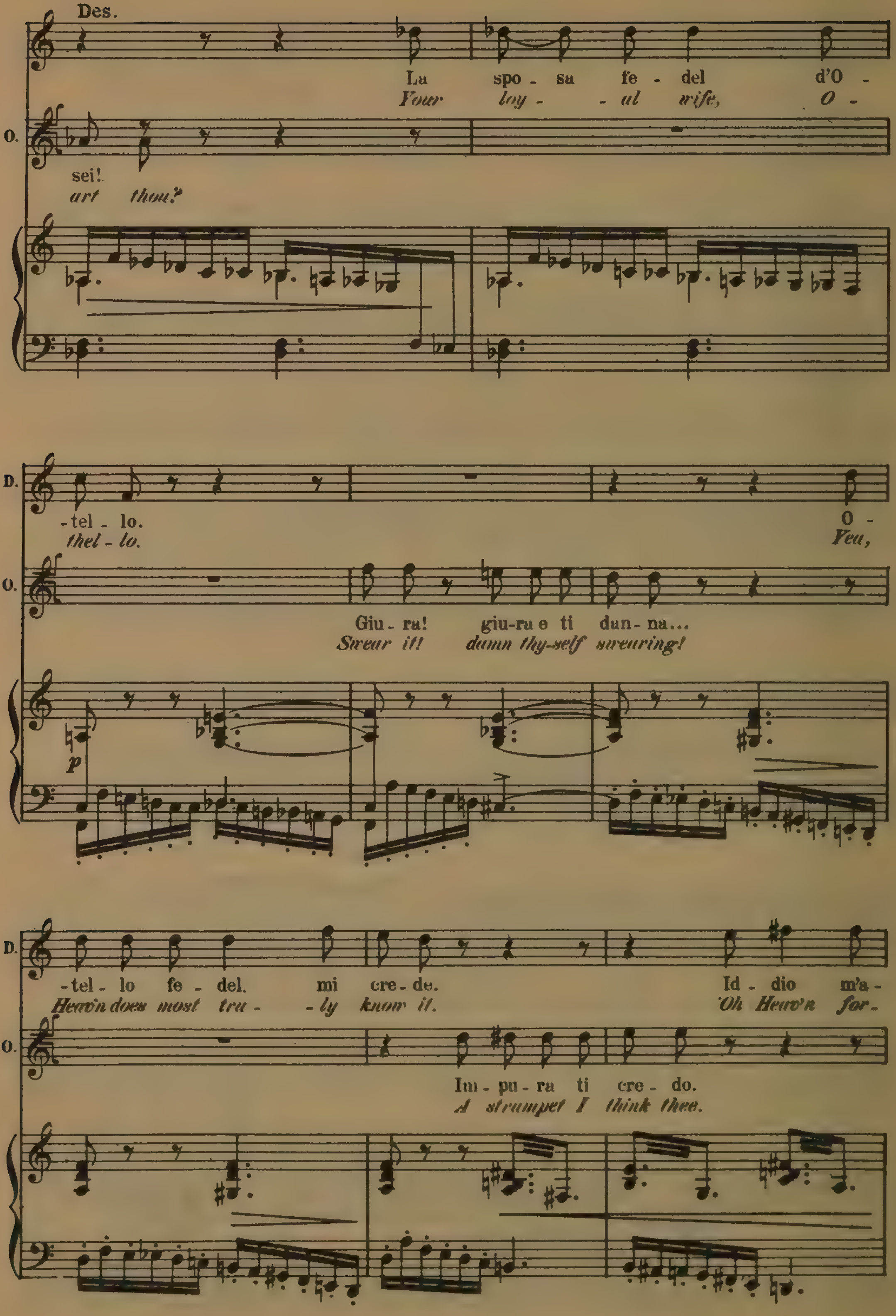

O.
-di - - a lo stame ar - ca - - - - - no:
gyp - - tian, a migh-ty char - - - - mer.
poco allarg.
a tempo
pp
i - - vi è ri - po - sta l'al - - ta ma-
A po - tent spell is hid in its
pp
-lì - - a d'un ta - li - sma - - - - no.
tex - - ture, a ta - lis - man.
poco allarg.
Ba - da! smar - rir - lo, oppur do - nar - lo è ria sven-
Lis - ten! To lose it, or give't a - way were sure per-
p
p

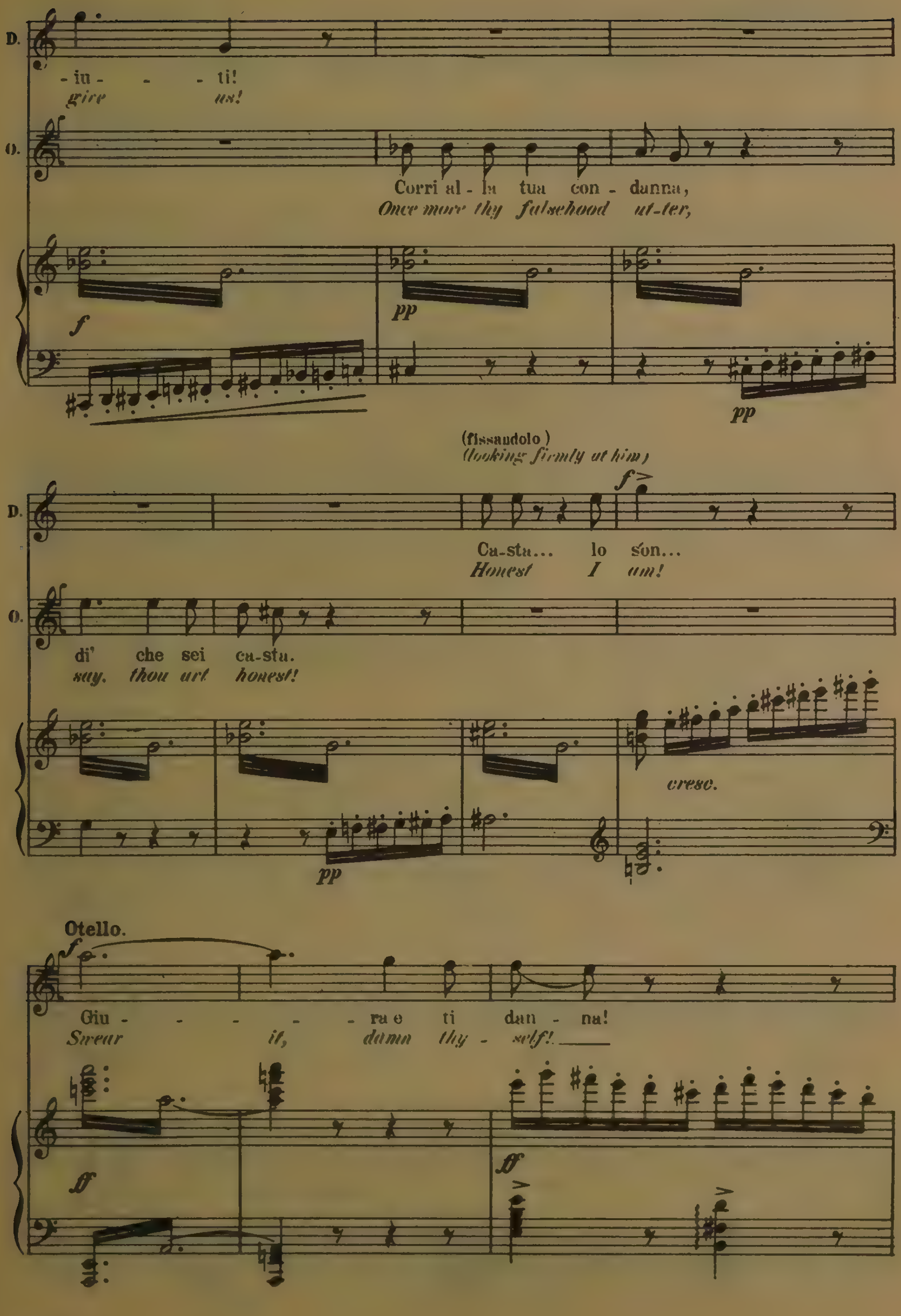

Des.
Il ve - ro parli?
Is't true thou sayest?
Mi fai pa - u -
You do affright
O.
- tu - ra!
dition
Il ve - ro parlo.
Most ve - ri - ta - ble.
ff
G
D.
- ra!...
me.
No...
Vo...
Fra
Be -
O.
Che!? l'hai per - du - to for - se? Lo cer - ca.
Why? Tell me, hast thou lost it? Go, fetch it!
G
p
D.
po - - co... lo cer - che - rò...
lieve me, it is not lost.
O.
No,
Go,

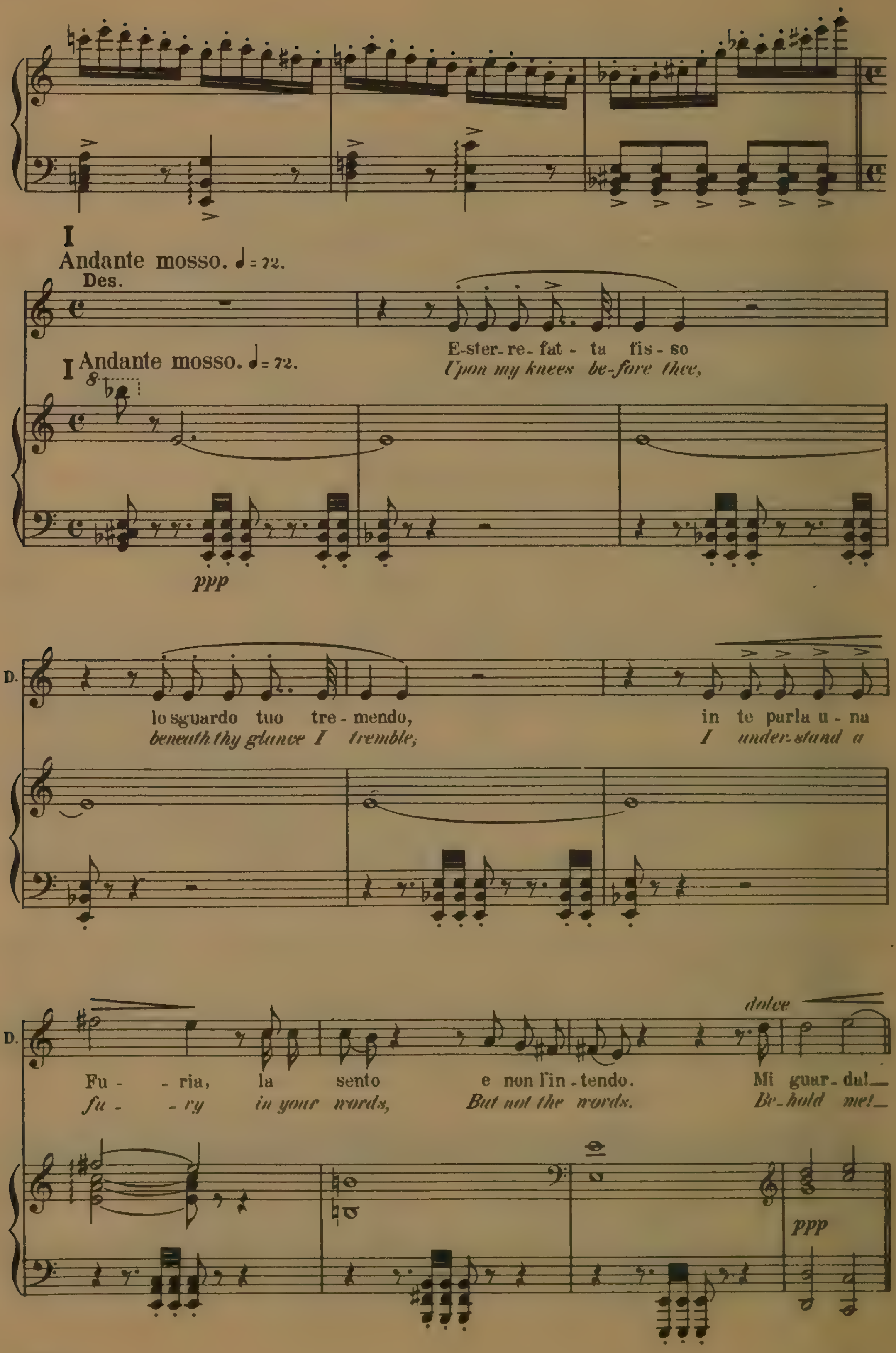

O.
to-sto!
fetch it!
f
p
Lo stesso movimento. ♪= 132.
Des.
con eleganza
Tu di me ti fai gio - co. stor - ni co -
So I can, Sir, but will not now, Pry - thee let
Lo stesso movimento. ♪= 132.
pp
con eleganza
p
D.
con garbo
- sì l'in - chie - sta di Cas - sio; a - stu - zia è que - sta del tuo pen -
Cas - sio now be re - ceived. This is a trick to put off my
Otello.
Pel
By
D.
- sier.
suit.
O.
marcato
cie - lo! l'a - ni - ma mia si de - sta!
heav'n, I say, my mind mis - gives me.
Il faz - zo -
That handker -

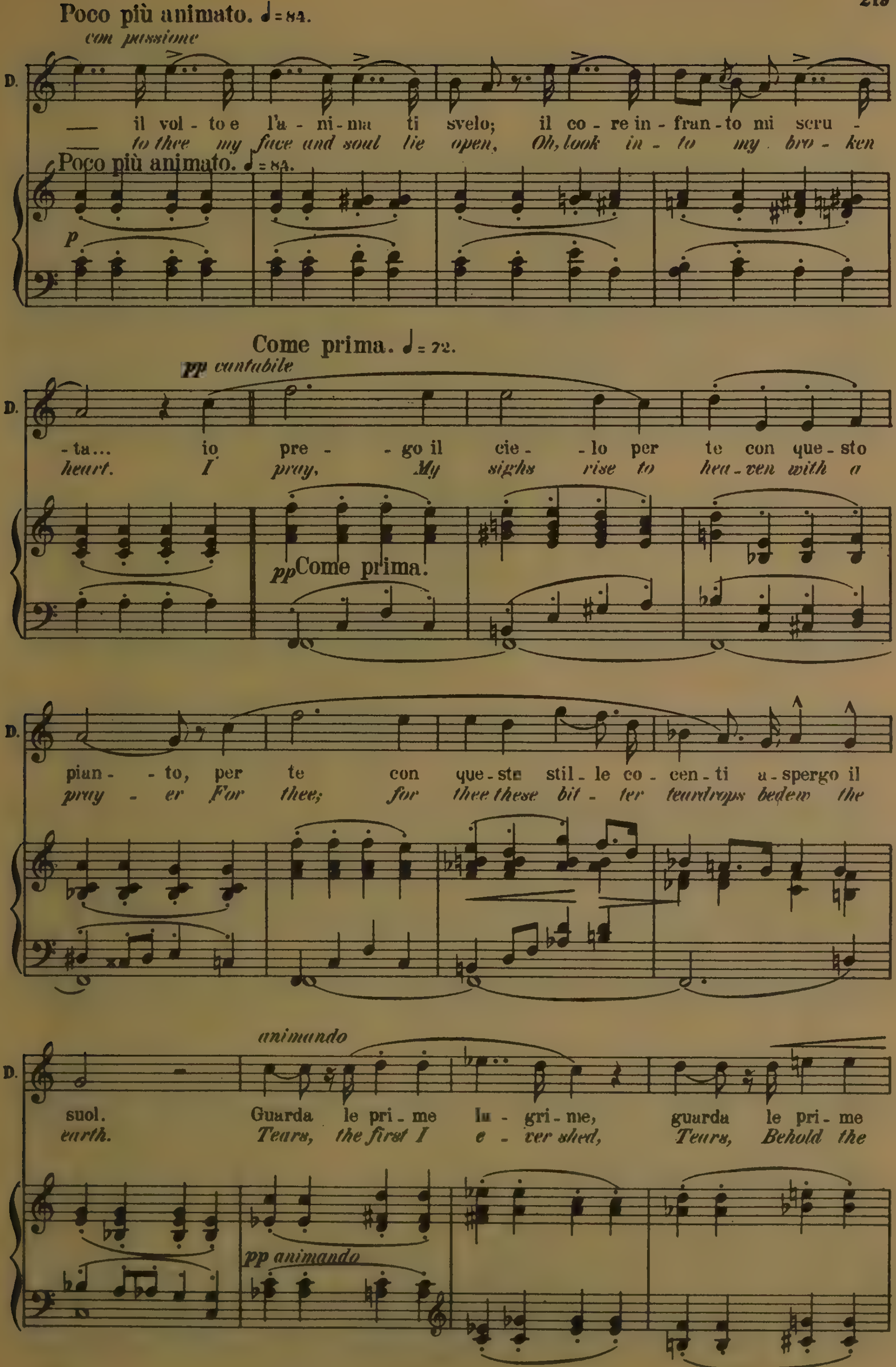

cantabile
dolce
D.
È Cas - - - sio l'a - mi - co tuo di -
To Cas - - - - sio's suit you must
O.
-let - to...
chief!
m.s.
-let - - to.
lis - - ten.
A Cas - -
To Cas - -
più marcato
Il faz - zo - let - to!!
That hand - ker - chief!!
m.d.
m.s.
m.d.
p
- - - sio. a Cas - sio per - do - - na...
- - - sio's suit you shall lis - - ten!
Gran
Great
(terribile)
Il faz - zo - let - - to!!!
That hand - ker - chief!
m.d.

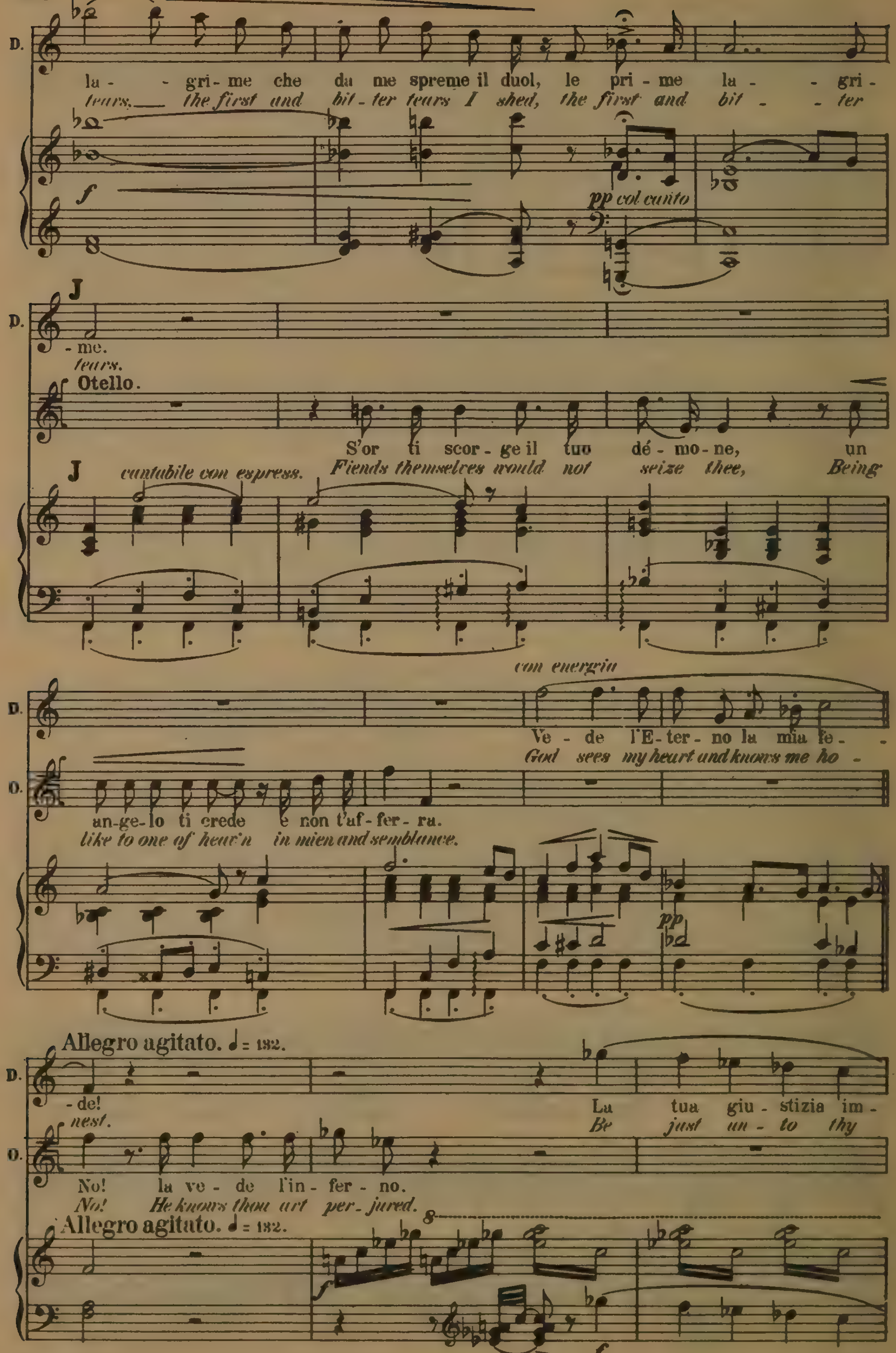

D.
Dio! nel - la tua vo - ce v'è un gri - do di mi -
Heav'n! you seem to threa-ten, there's fu - ry In your
H Più mosso. 𝅗𝅥. = 100.
- nac - cia! A - tro - - ce i -
words. Most hor - - rid
Otello.
Al - za que - gl'oc - chi!
Lift up thine eyes!
pp staccato
m.s.
- dea!
thought!
(prendendola a forza sotto il mento e per le spalle e obbligandola a guardarlo)
(Putting one hand under her chin the other on her shoulder and forcing her to look at him.)
O.
Guar - da - mi in
Look in my
fac - cia!
face!
Dim - mi chi
Tell me what
pp

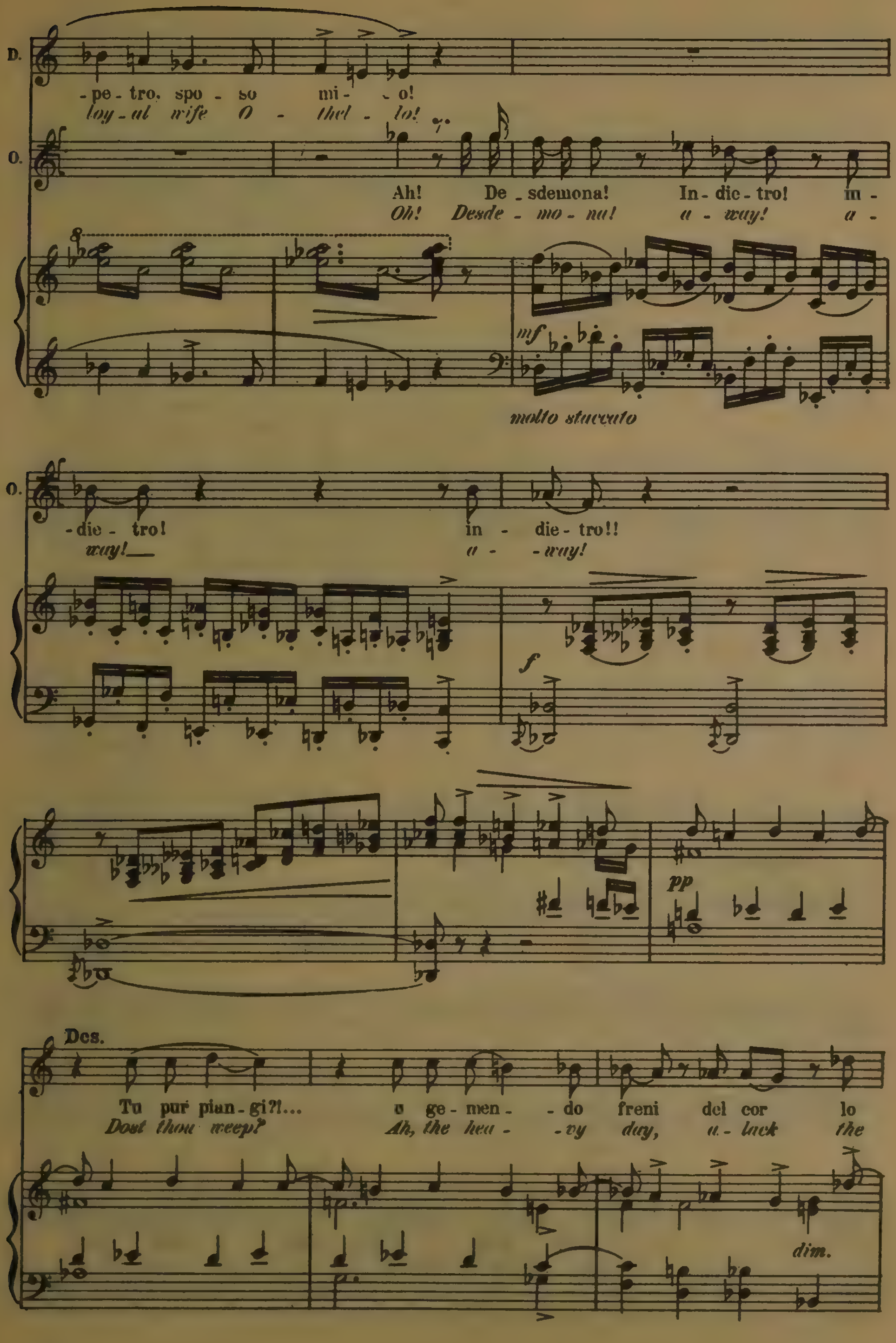

Des.
La spo - sa fe - del d'O -
Your loy - - al wife, O -
O.
sei!
art thou?
D.
-tel - lo.
thel - lo.
O -
Yea,
O.
Giu - ra! giu-ra e ti dun - na...
Swear it! damn thy-self swearing!
p
D.
-tel - lo fe - del. mi cre - de.
Heav'n does most tru - - ly know it.
Id - dio m'a -
Oh Heav'n for -
O.
Im - pu - ra ti cre - do.
A strumpet I think thee.

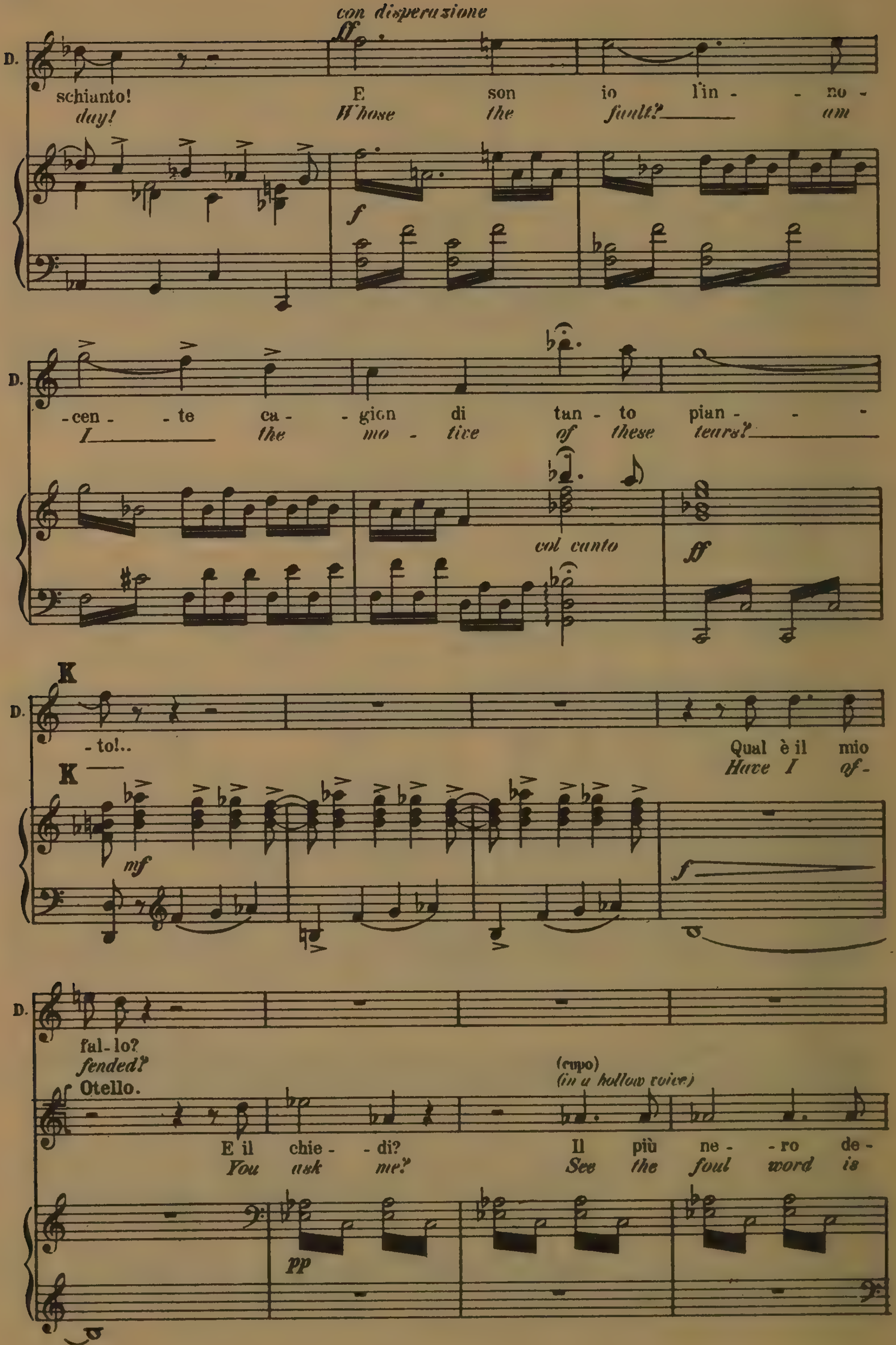
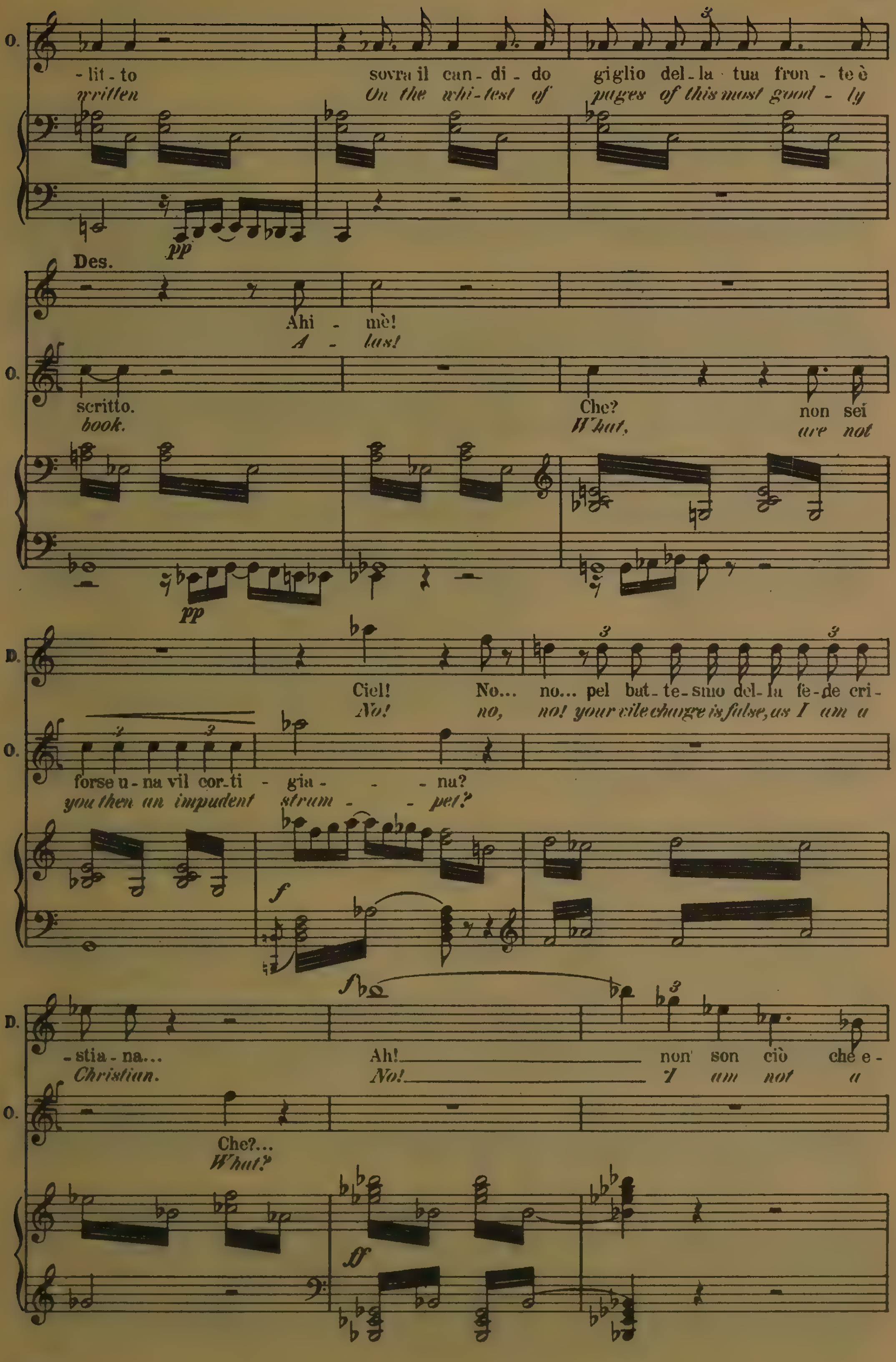

D.
- iu - - - ti!
give us!
O.
Corri al - la tua con - danna,
Once more thy falsehood ut-ter,
f
pp
pp
(fissandolo)
(looking firmly at him)
D.
f
Ca-sta... lo son...
Honest I am!
O.
di' che sei ca-sta.
say, thou art honest!
cresc.
pp
Otello.
f
Giu - - - - - ra e ti dan - na!
Swear it, damn thy - self!
ff
ff

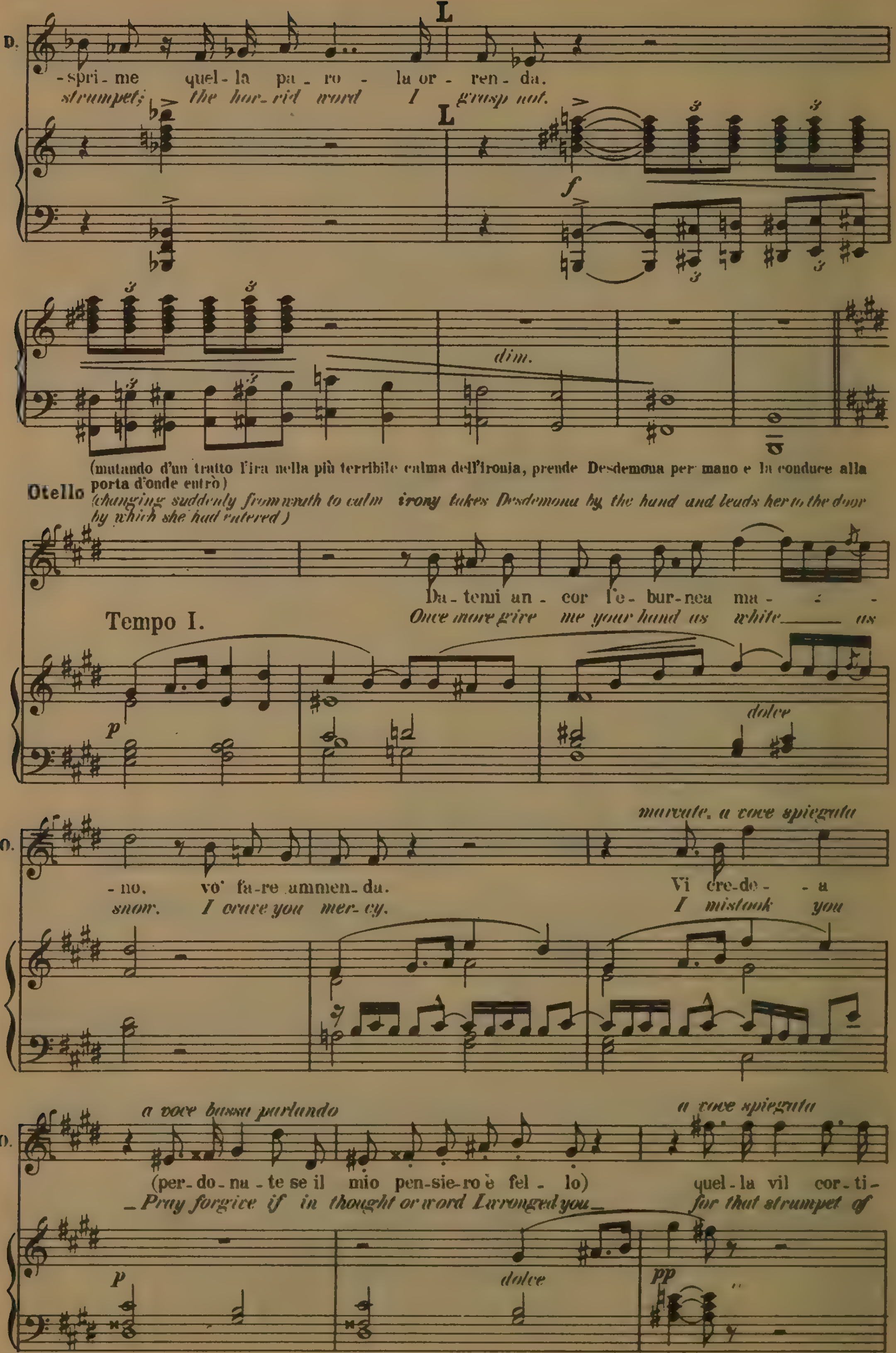

I
Andante mosso. ♩= 72.
Des.
E-ster-re-fat-ta fis-so
Upon my knees be-fore thee,
I Andante mosso. ♩= 72.
ppp
D.
lo sguardo tuo tre-mendo,
beneath thy glance I tremble;
in te parla u-na
I under-stand a
Fu-ria, la sento e non l'in-tendo.
fu-ry in your words, But not the words.
dolce
Mi guar-da!
Be-hold me!
ppp

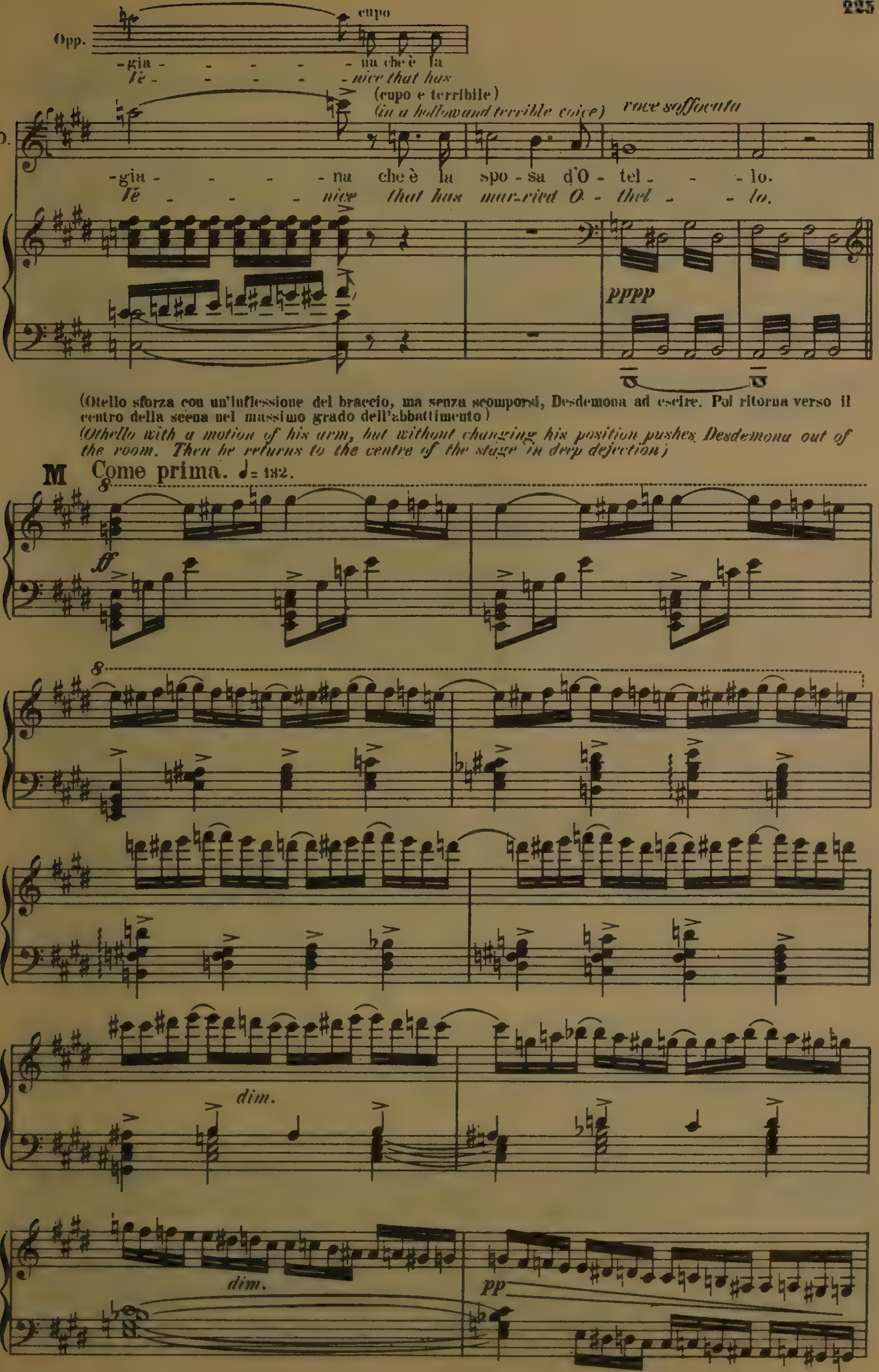

Poco più animato. ♩= 84.
con passione
— il vol - to e l'a - ni - ma ti svelo; il co - re in - fran - to mi scru -
— to thee my face and soul lie open, Oh, look in - to my broken
Poco più animato. ♩= 84.
p
Come prima. ♩= 72.
pp cantabile
- ta... io pre - - go il cie - - lo per te con que - sto
heart. I pray, My sighs rise to hea - ven with a
pp Come prima.
pian - - to, per te con que - ste stil - le co - cen - ti a - spergo il
pray - er For thee; for thee these bit - ter teardrops bedew the
animando
suol. Guarda le pri - me la - gri - me, guarda le pri - me
earth. Tears, the first I e - ver shed, Tears, Behold the
pp animando

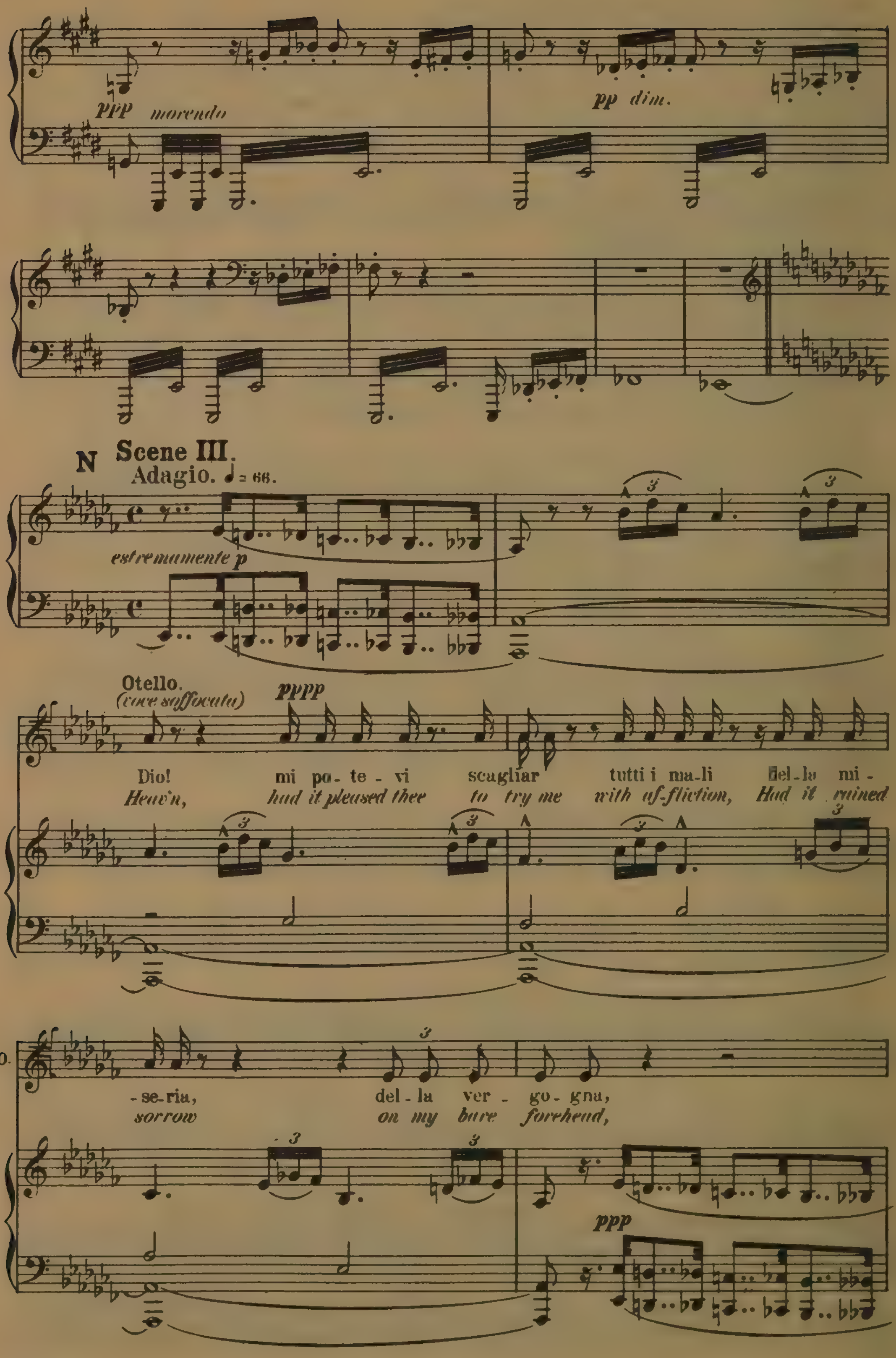

D.
la - gri - me che da me spreme il duol, le pri - me la - gri -
tears, the first and bit - ter tears I shed, the first and bit - ter
f
pp col canto
J
- me.
tears.
Otello.
S'or ti scor - ge il tuo dé - mo - ne, un
Fiends themselves would not seize thee, Being
J
cantabile con espress.
D.
O.
con energia
Ve - de l'E - ter - no la mia fe -
God sees my heart and knows me ho -
an-ge-lo ti crede e non t'af - fer - ra.
like to one of heav'n in mien and semblance.
pp
Allegro agitato. 𝅗𝅥 = 132.
D.
- de!
nest.
La tua giu - stizia im -
Be just un - to thy
O.
No! la ve - de l'in - fer - no.
No! He knows thou art per - jured.
Allegro agitato. 𝅗𝅥 = 132.
8
f
f

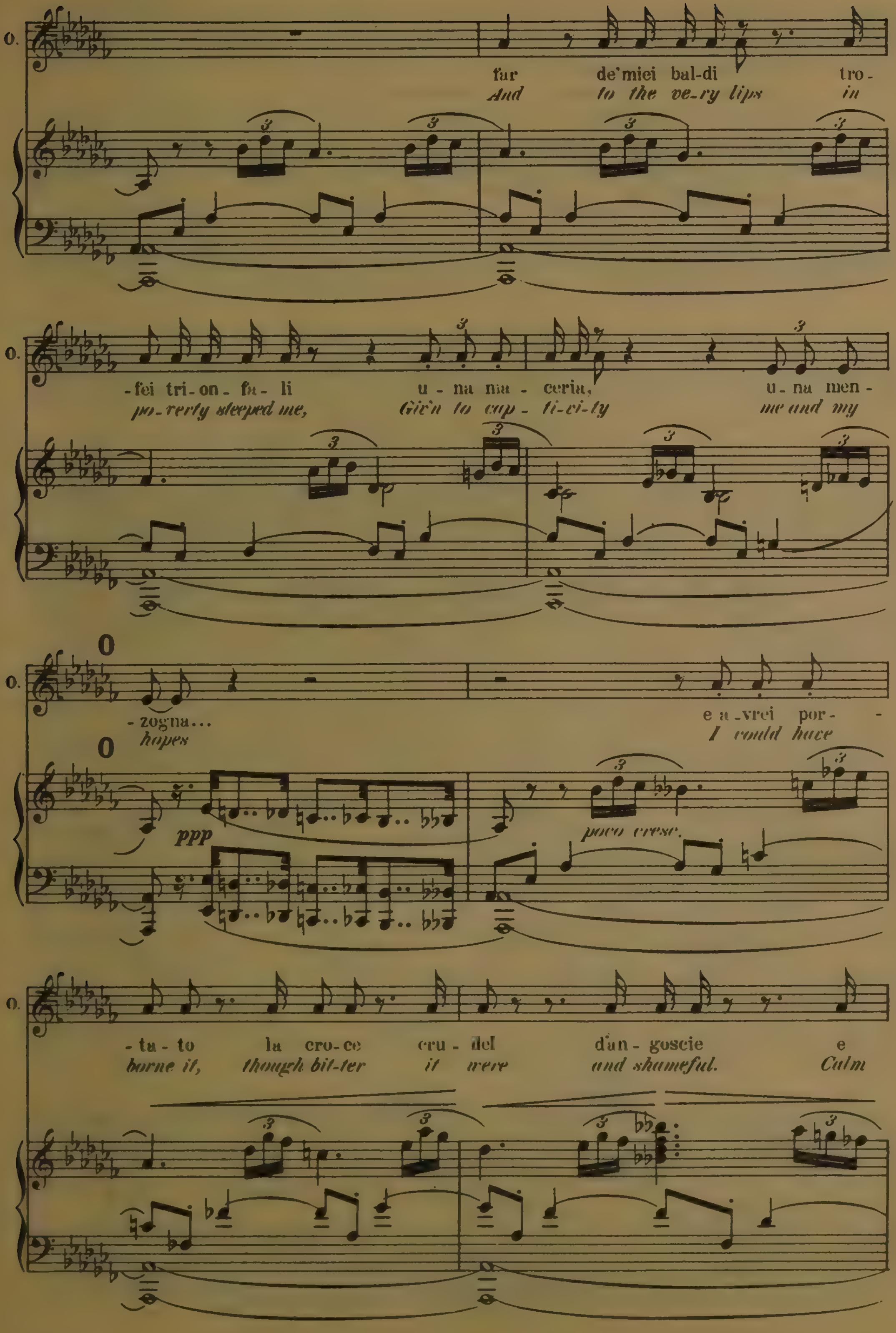

D.
-pe - tro, spo - so mi - - o!
loy - al wife O - thel - lo!
O.
Ah! De - sdemona! In - dic - tro! in -
Oh! Desde - mo - na! a - way! a -
mf
molto staccato
O.
-die - tro! in die - tro!!
way! a - - way!
f
pp
Des.
Tu pur pian - gi?!... o ge - men - - do freni del cor lo
Dost thou weep? Ah, the hea - - vy day, a - lack the
dim.

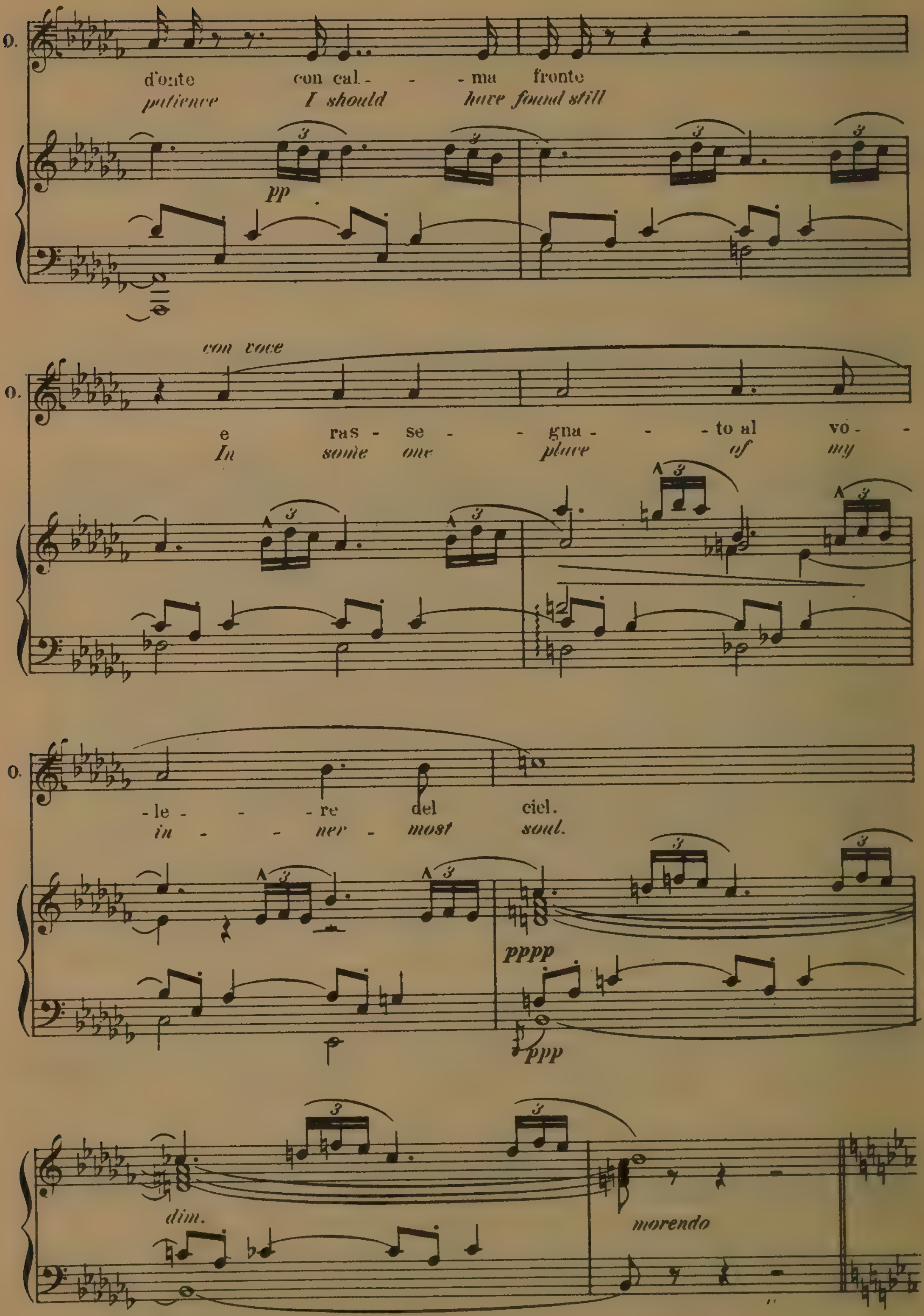

con disperazione
D.
schianto! E son io l'in - - no - - cen - - te ca - - gion di tan - to pian - - - to!..
day! Whose the fault? am I the mo - tive of these tears?
col canto
K
Qual è il mio fal - lo?
Have I of - fended?
Otello.
(cupo)
(in a hollow voice)
E il chie - di? Il più ne - ro de -
You ask me? See the foul word is

O.
-lit-to sovra il can-di-do giglio del-la tua fron-te è
written On the whi-test of pages of this most good-ly
pp
Des.
Ahi-mè!
A-las!
O.
scritto.
book.
Che? non sei
What, are not
pp
D.
Ciel! No... no... pel bat-te-smo del-la fe-de cri-
No! no, no! your vile charge is false, as I am a
O.
forse u-na vil cor-ti-gia-na?
you then an impudent strum-pet?
f
D.
-stia-na...
Christian.
Ah!
No!
non son ciò che e-
I am not a
O.
Che?...
What?
ff

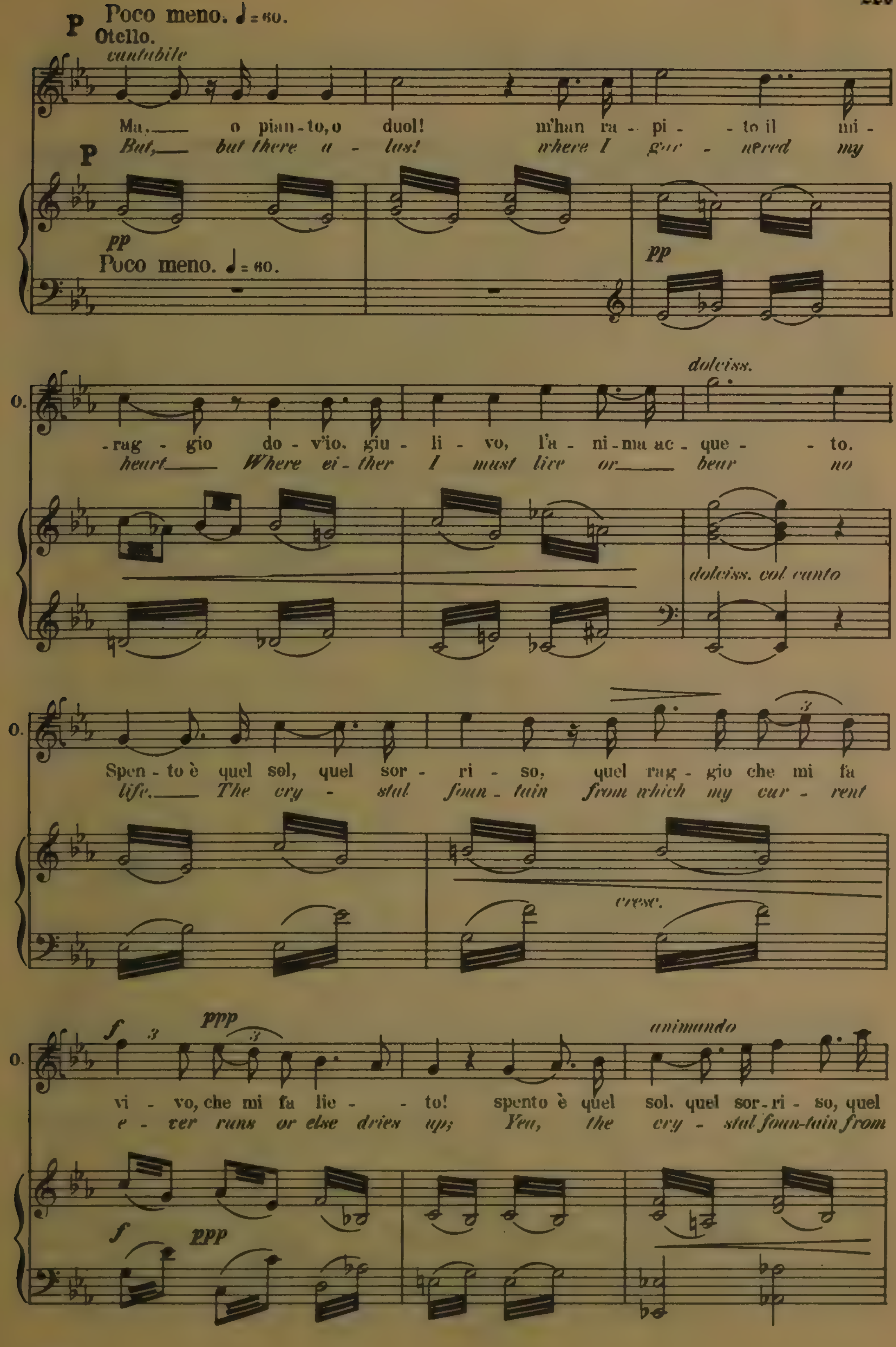

L
D.
-spri - me quel - la pa - ro - la or - ren - da.
strumpet; the hor - rid word I grasp not.
L
f
dim.
(mutando d'un tratto l'ira nella più terribile calma dell'ironia, prende Desdemona per mano e la conduce alla porta d'onde entrò)
Otello
(changing suddenly from wrath to calm irony takes Desdemona by the hand and leads her to the door by which she had entered)
Da - temi an - cor l'e - bur - nea ma - - -
Once more give me your hand as white as
Tempo I.
p
dolce
O.
- no. vo' fa - re ammen - da.
snow. I crave you mer - cy.
marcate, a voce spiegata
Vi cre - de - - a
I mistook you
a voce bassa parlando
(per - do - na - te se il mio pen - sie - ro è fel - lo)
Pray forgive if in thought or word I wronged you
a voce spiegata
quel - la vil cor - ti -
for that strumpet of
p
dolce
pp

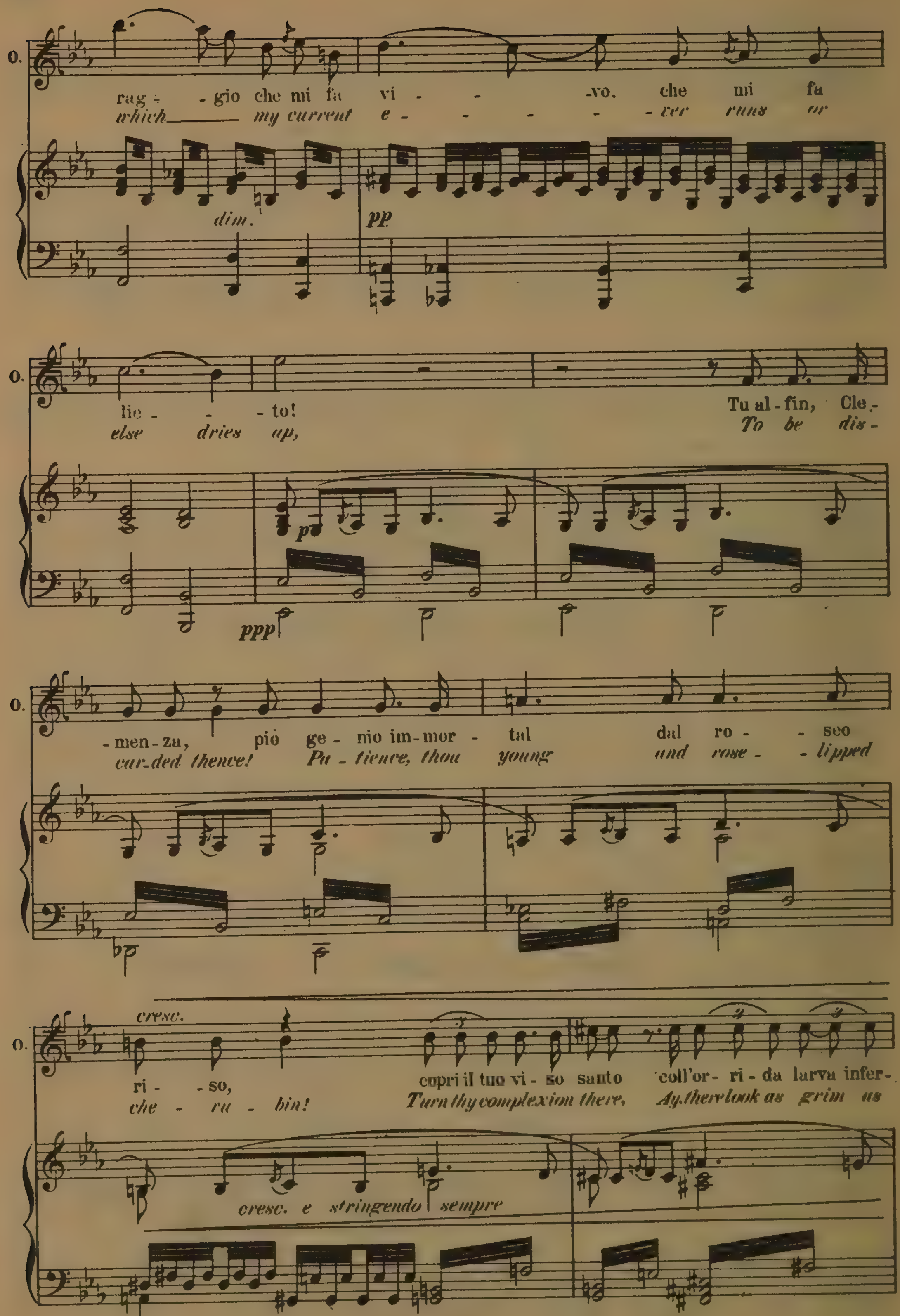

cupo
Opp.
-gia - - - - - - na che è la
Tè - - - - - - nice that has
(cupo e terribile)
(in a hollow and terrible voice)
voce soffocata
O.
-gia - - - - - na che è la spo - sa d'O - tel - - - lo.
Tè - - - - nice that has mar-ried O - thel - - lo.
pppp
(Otello sforza con un'inflessione del braccio, ma senza scomporsi, Desdemona ad escire. Poi ritorna verso il centro della scena nel massimo grado dell'abbattimento)
(Othello with a motion of his arm, but without changing his position pushes Desdemona out of the room. Then he returns to the centre of the stage in deep dejection)
M
Come prima. ♩= 132.
ff
dim.
dim.
pp


ppp morendo
pp dim.
N Scene III.
Adagio. ♩= 66.
estremamente p
Otello.
(voce soffocata)
pppp
Dio! mi po - te - vi scagliar tutti i ma_li del_la mi -
Heav'n, had it pleased thee to try me with af_fliction, Had it rained
O.
- se_ria, del - la ver - go - gna,
sorrow on my bare forehead,
ppp

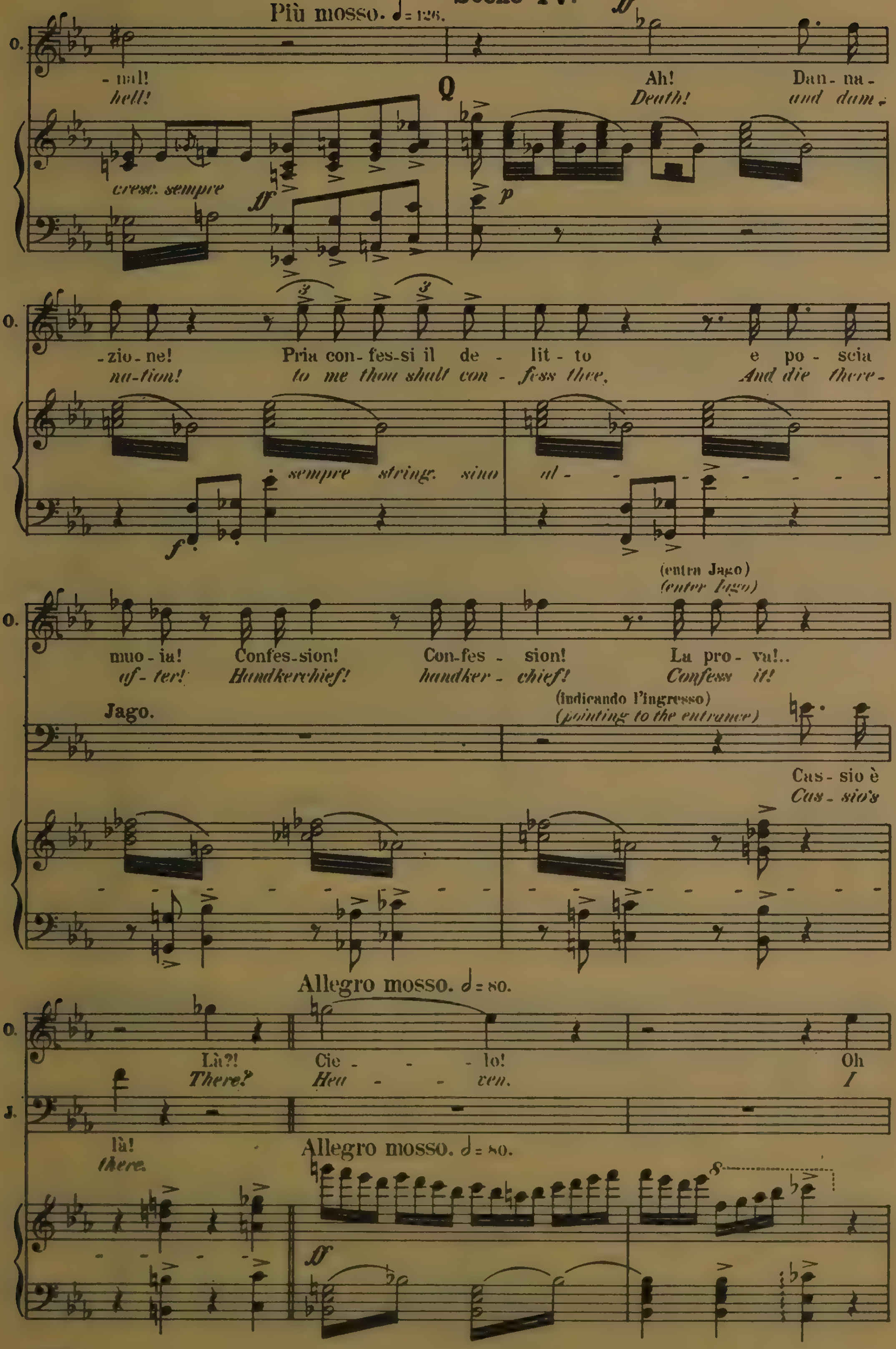

far de'miei bal-di tro-
And to the ve-ry lips in
-fei tri-on-fa-li u-na mia-ceria, u-na men-
po-verty steeped me, Giv'n to cap-ti-vi-ty me and my
-zogna...
hopes
e a-vrei por-
I could have
poco cresc.
ppp
-ta-to la cro-ce cru-del d'an-goscie e
borne it, though bit-ter it were and shameful. Calm

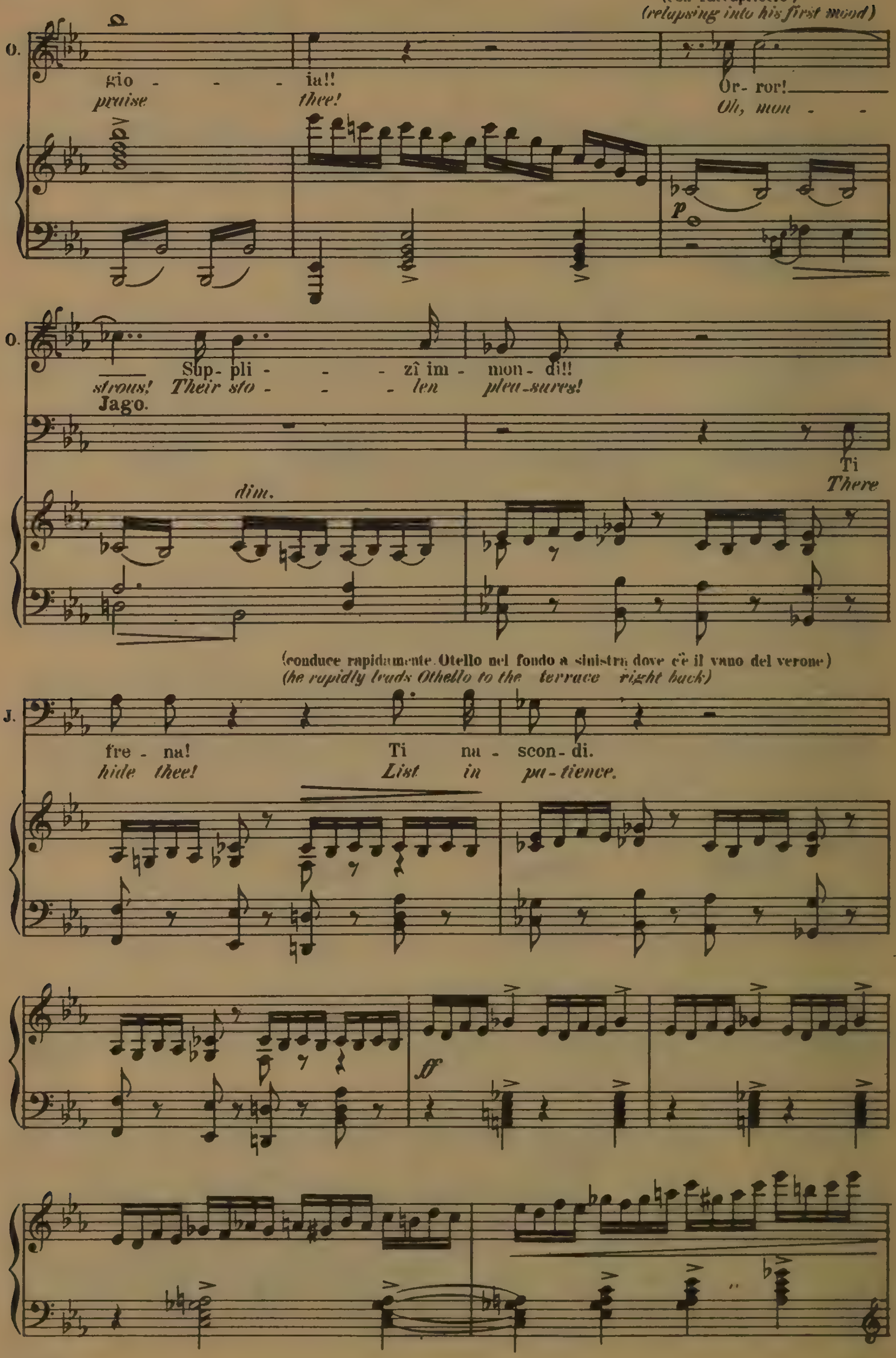

O.
d'onte con cal - - ma fronte
patience I should have found still
pp
O.
con voce
e ras - se - - gna - - - to al vo -
In some one place of my
O.
- le - - - re del ciel.
in - - ner - most soul.
pppp
ppp
dim.
morendo

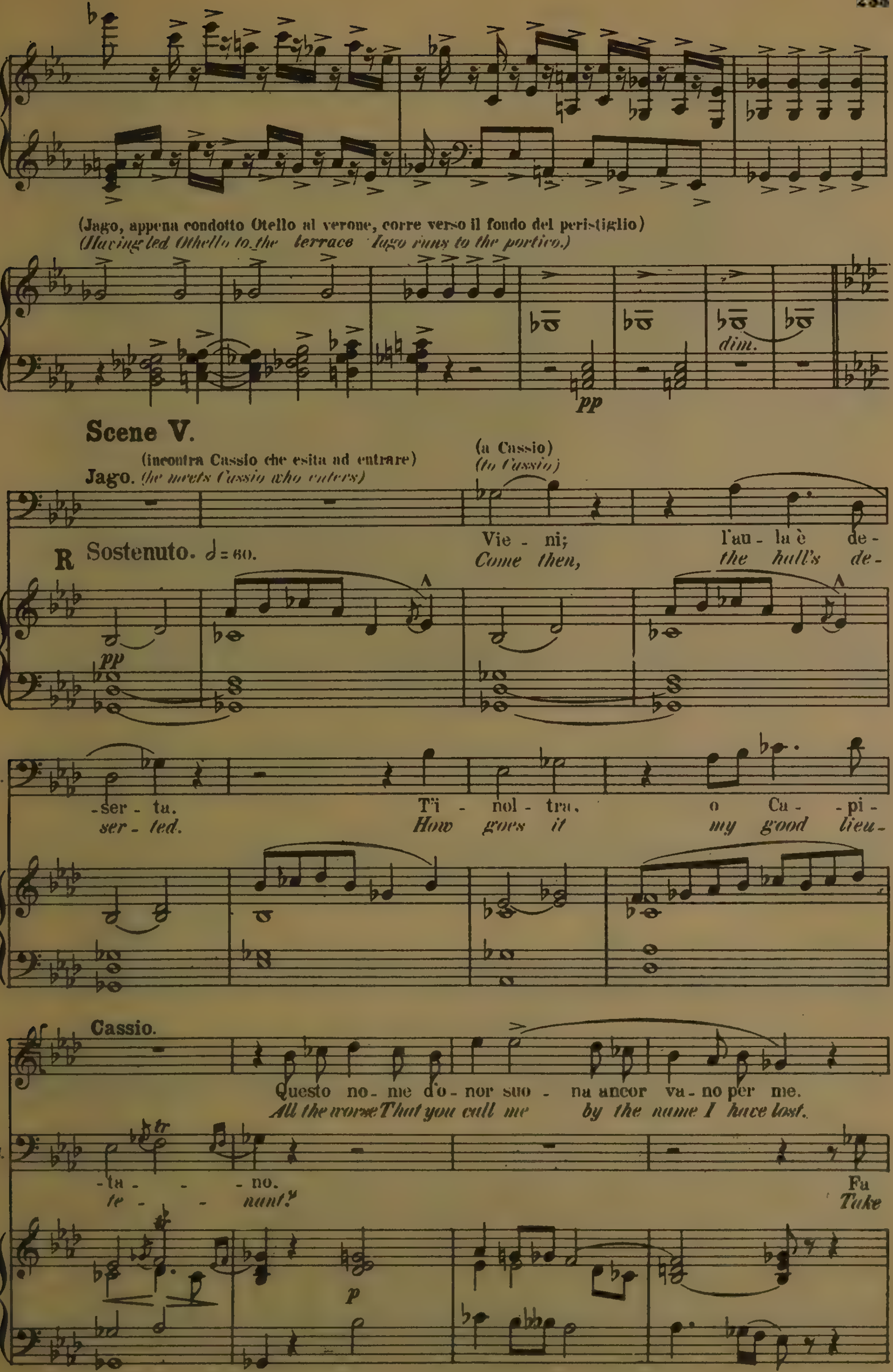

P
Poco meno. ♩= 60.
Otello.
cantabile
Ma,___ o pian-to, o duol! m'han ra - pi - - to il mi -
But,___ but there a - las! where I gar - nered my
P
pp
Poco meno. ♩= 60.
pp
O.
dolciss.
-rag - gio do - v'io. giu - li - vo, l'a - ni - ma ac - que - - to.
heart___ Where ei - ther I must live or___ bear no
dolciss. col canto
O.
Spen - to è quel sol, quel sor - ri - so, quel rag - gio che mi fa
life.___ The cry - stal foun - tain from which my cur - rent
cresc.
O.
f
ppp
animando
vi - vo, che mi fa lie - - to! spento è quel sol. quel sor - ri - so, quel
e - ver runs or else dries up; Yea, the cry - stal foun-tain from
f
ppp

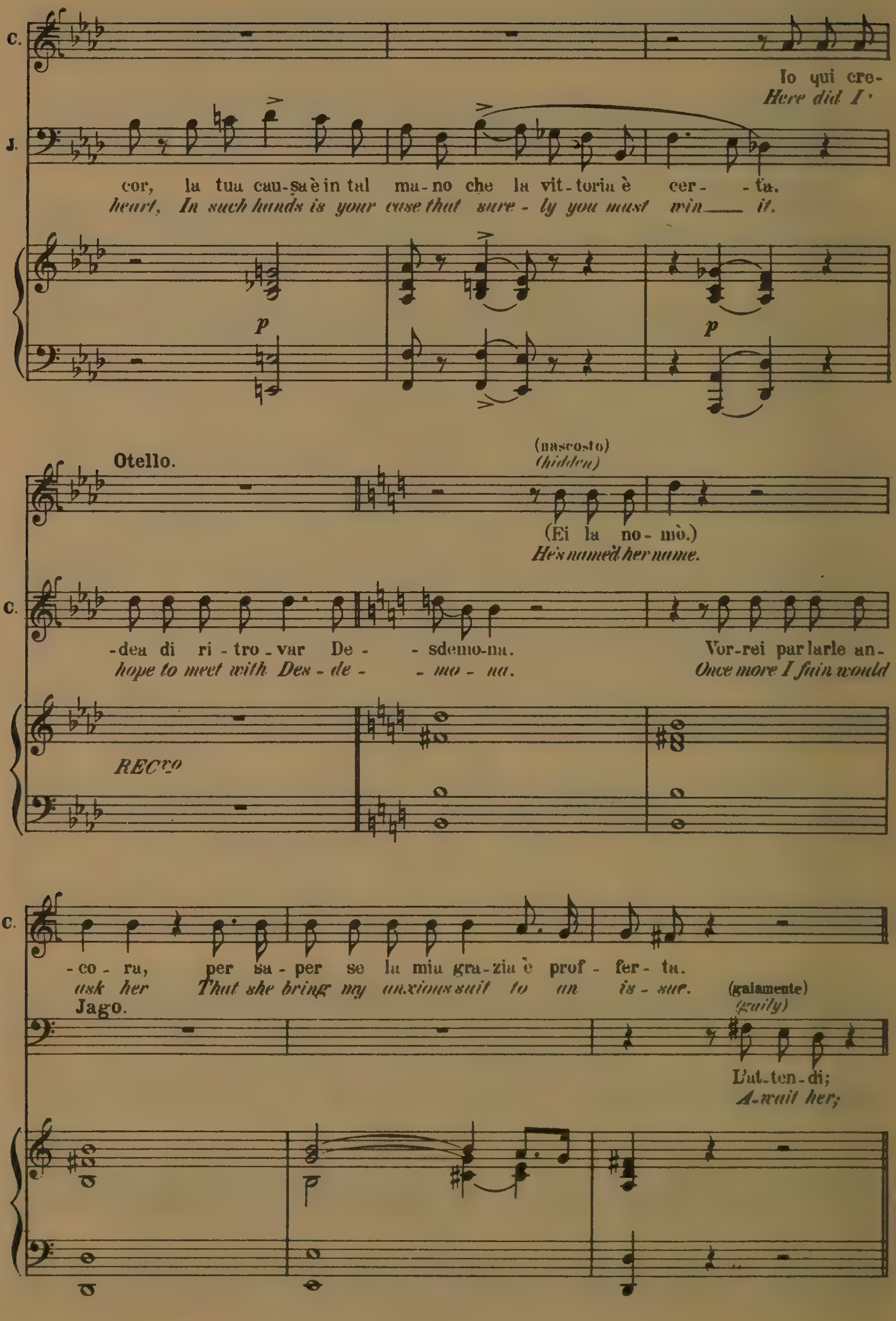

O.
rag - gio che mi fa vi - - vo. che mi fa
which my current e - - - - - ver runs or
dim.
pp
O.
lie - - to!
else dries up,
Tu al - fin, Cle -
To be dis -
p
ppp
O.
- men - za, pio ge - nio im - mor - tal dal ro - - seo
car - ded thence! Pa - tience, thou young and rose - - lipped
O.
cresc.
ri - - so,
che - ru - bin!
copri il tuo vi - so santo coll'or - ri - da larva infer -
Turn thy complexion there, Ay, there look as grim as
cresc. e stringendo sempre

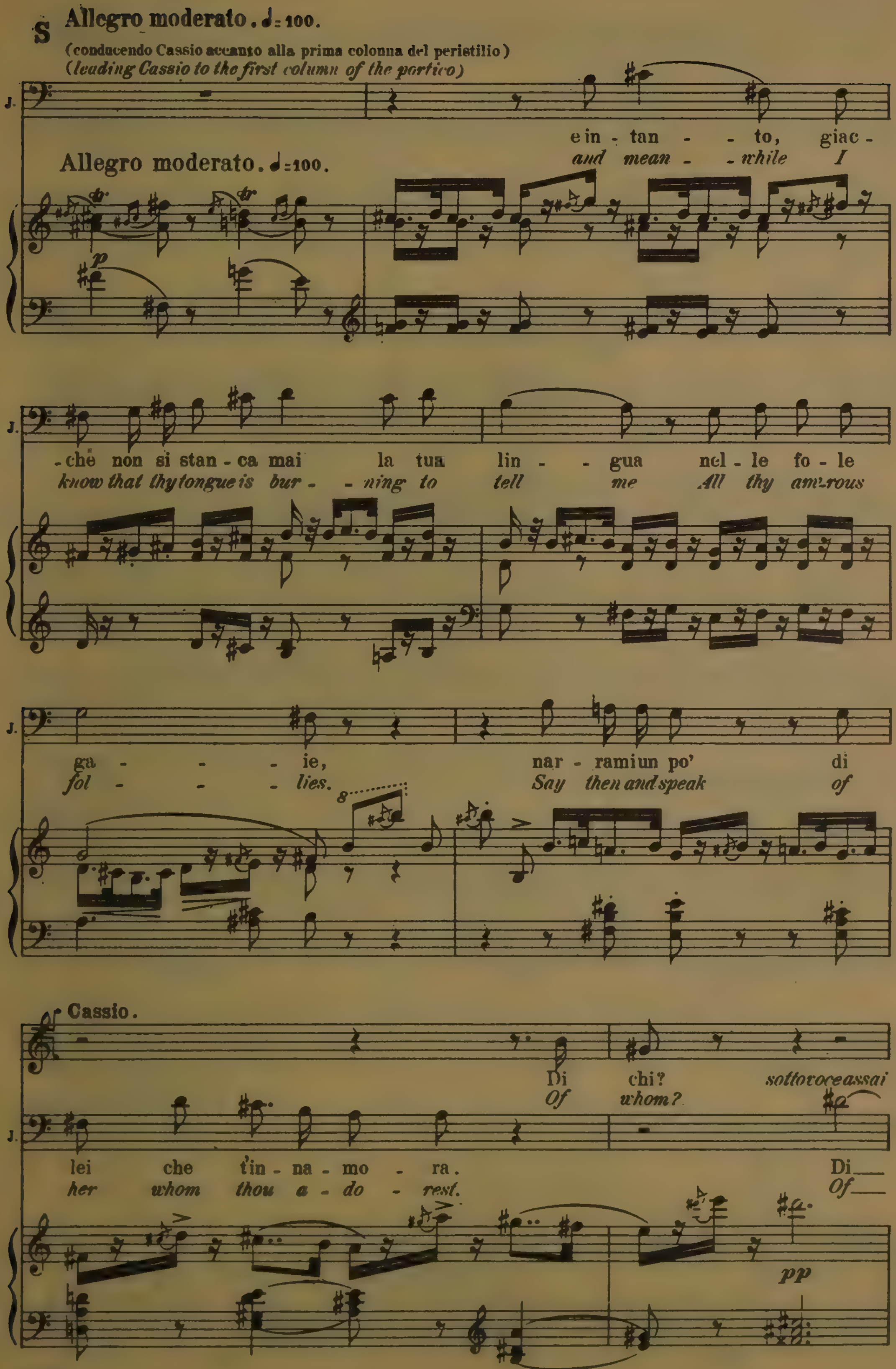
Scene IV.

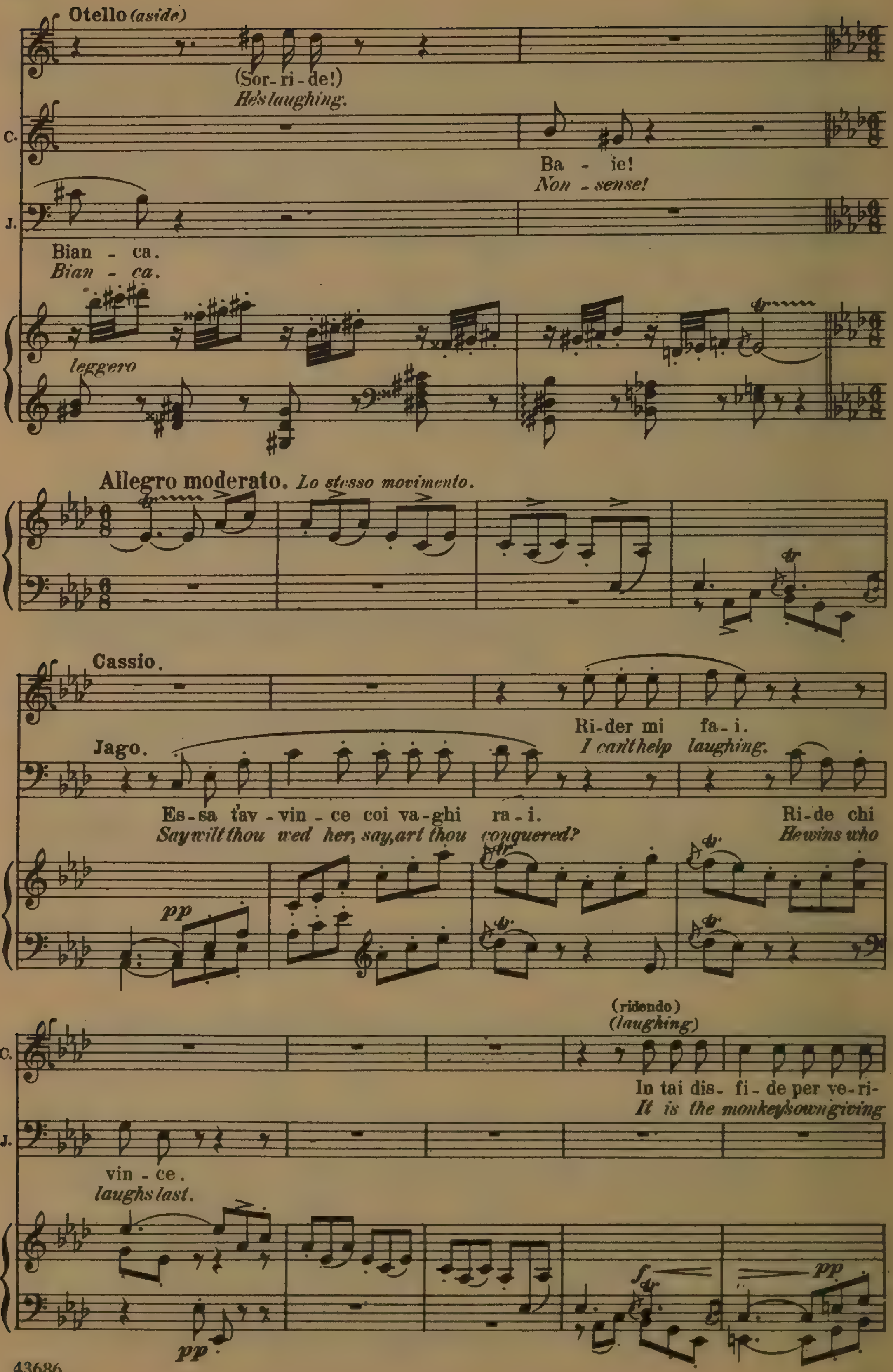

Più mosso. 𝅗𝅥 = 126.
O.
- nal! hell!
Ah! Death!
Dan - na - and dam -
cresc. sempre
- zio - ne! na - tion!
Pria con - fes - si il de - lit - to
to me thou shalt con - fess thee,
e po - scia muo - ia!
And die there - af - ter!
sempre string. sino al
Confes - sion! Handkerchief!
Con - fes - sion! handker - chief!
(entra Jago) (enter Iago)
La pro - va!.. Confess it!
Jago.
(indicando l'ingresso) (pointing to the entrance)
Cas - sio è Cas - sio's
Là?! There?
là! there.
J.
Allegro mosso. 𝅗𝅥 = 80.
Cie - lo! Hea - ven.
Oh I

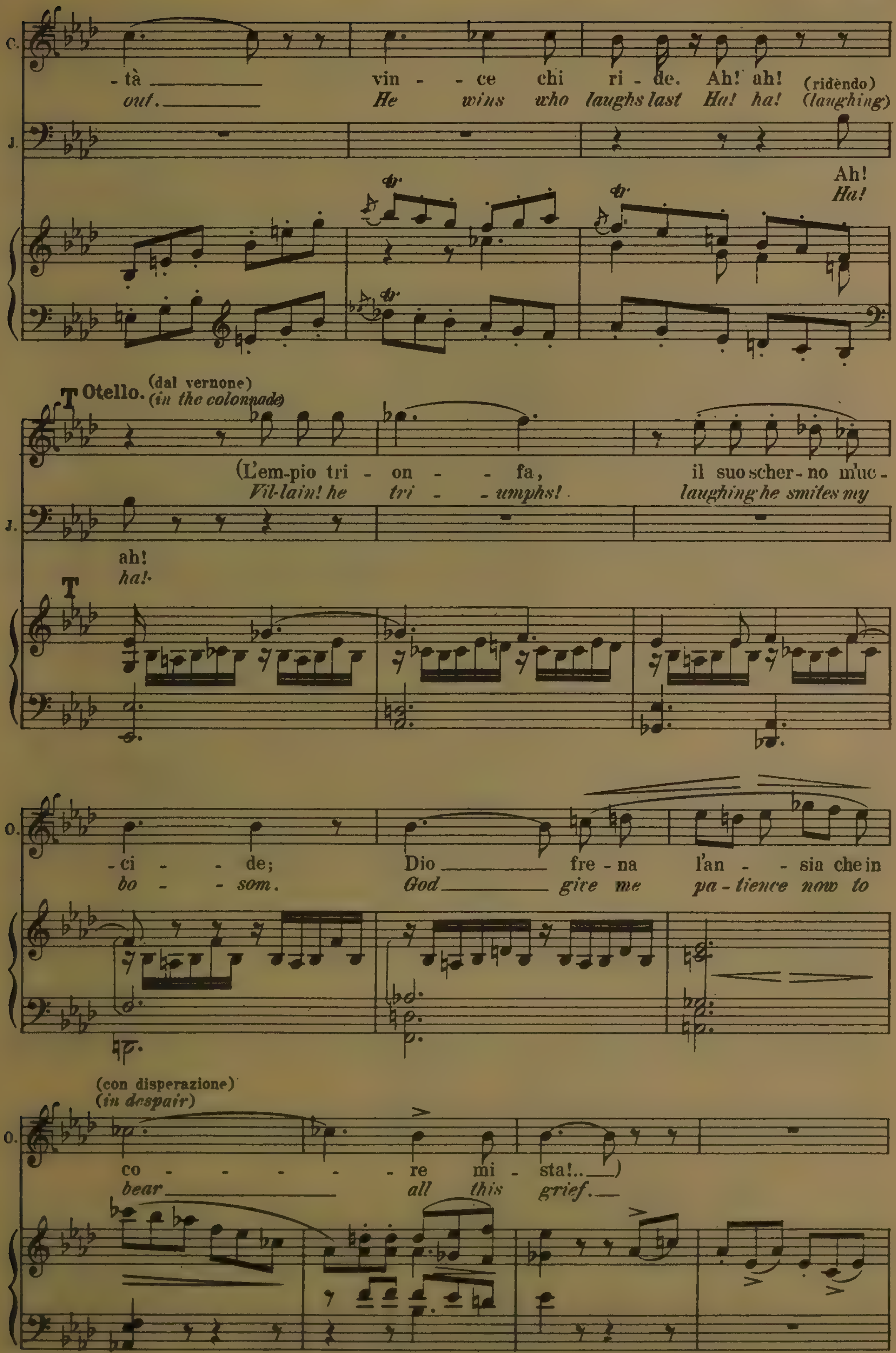

(con raccapriccio)
(relapsing into his first mood)
O.
gio - - ia!!
praise thee!
Or- ror!
Oh, mon -
p
O.
Sup- pli - - zî im - mon- di!!
strous! Their sto - - len pleu-sures!
Jago.
Ti
There
dim.
(conduce rapidamente Otello nel fondo a sinistra dove c'è il vano del verone)
(he rapidly leads Othello to the terrace right back)
J.
fre - na! Ti na - scon- di.
hide thee! List in pa- tience.
ff

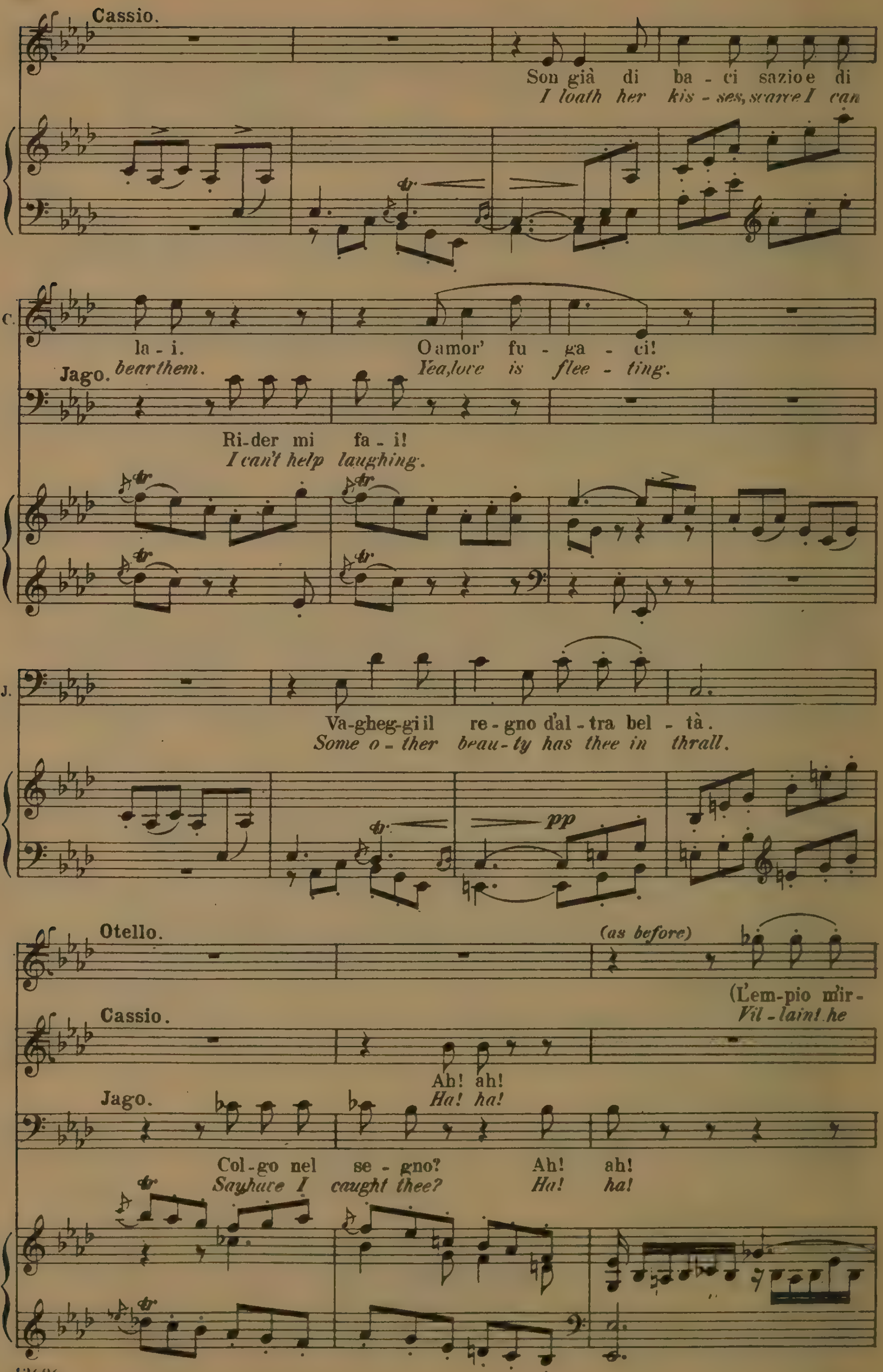

(Jago, appena condotto Otello al verone, corre verso il fondo del peristiglio)
(Having led Othello to the terrace Jago runs to the portico.)
dim.
pp
Scene V.
Jago. (incontra Cassio che esita ad entrare)
(he meets Cassio who enters)
(a Cassio)
(to Cassio)
Vie - ni; l'au - la è de - ser - ta.
Come then, the hall's de - ser - ted.
R Sostenuto. 𝅗𝅥 = 60.
pp
T'i - nol - tra, o Ca - pi - ta - no.
How goes it my good lieu - te - nant?
Cassio.
Questo no - me d'o - nor suo - na ancor va - no per me.
All the worse That you call me by the name I have lost.
Fa
Take
tr
p

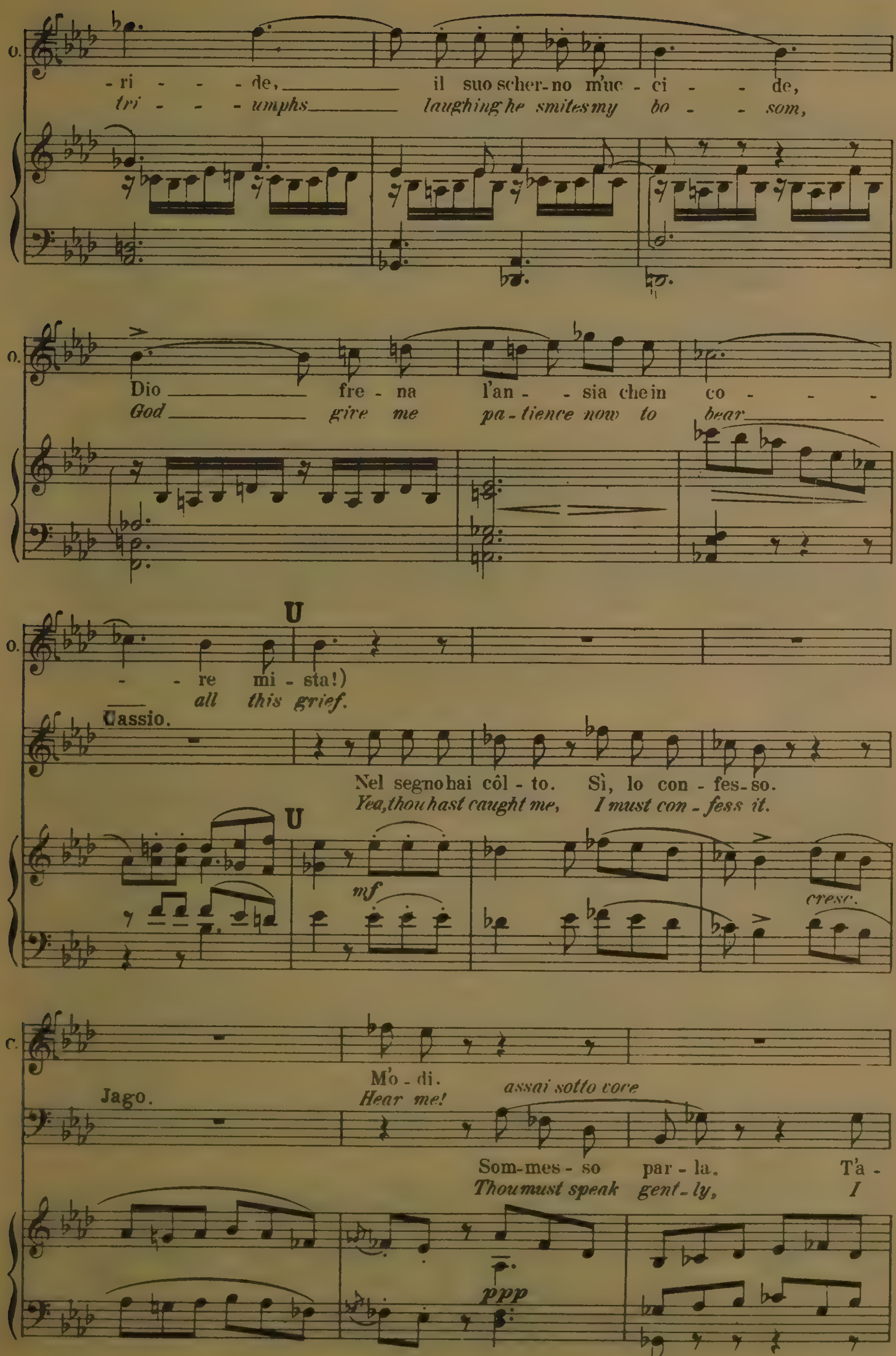

C.
Io qui cre-
Here did I
J.
cor, la tua cau-sa è in tal ma-no che la vit-toria è cer- -ta.
heart, In such hands is your case that sure-ly you must win__ it.
p
p
Otello.
(nascosto)
(hidden)
(Ei la no-mò.)
He's named her name.
C.
-dea di ri-tro-var De- -sdemo-na.
hope to meet with Des-de- -mo-na.
Vor-rei par larle an-
Once more I fain would
RECᵀᴼ
C.
-co-ra, per sa-per se la mia gra-zia è prof- fer-ta.
ask her That she bring my anxious suit to an is-sue.
Jago.
(gaiamente)
(gaily)
L'at-ten-di;
A-wait her;

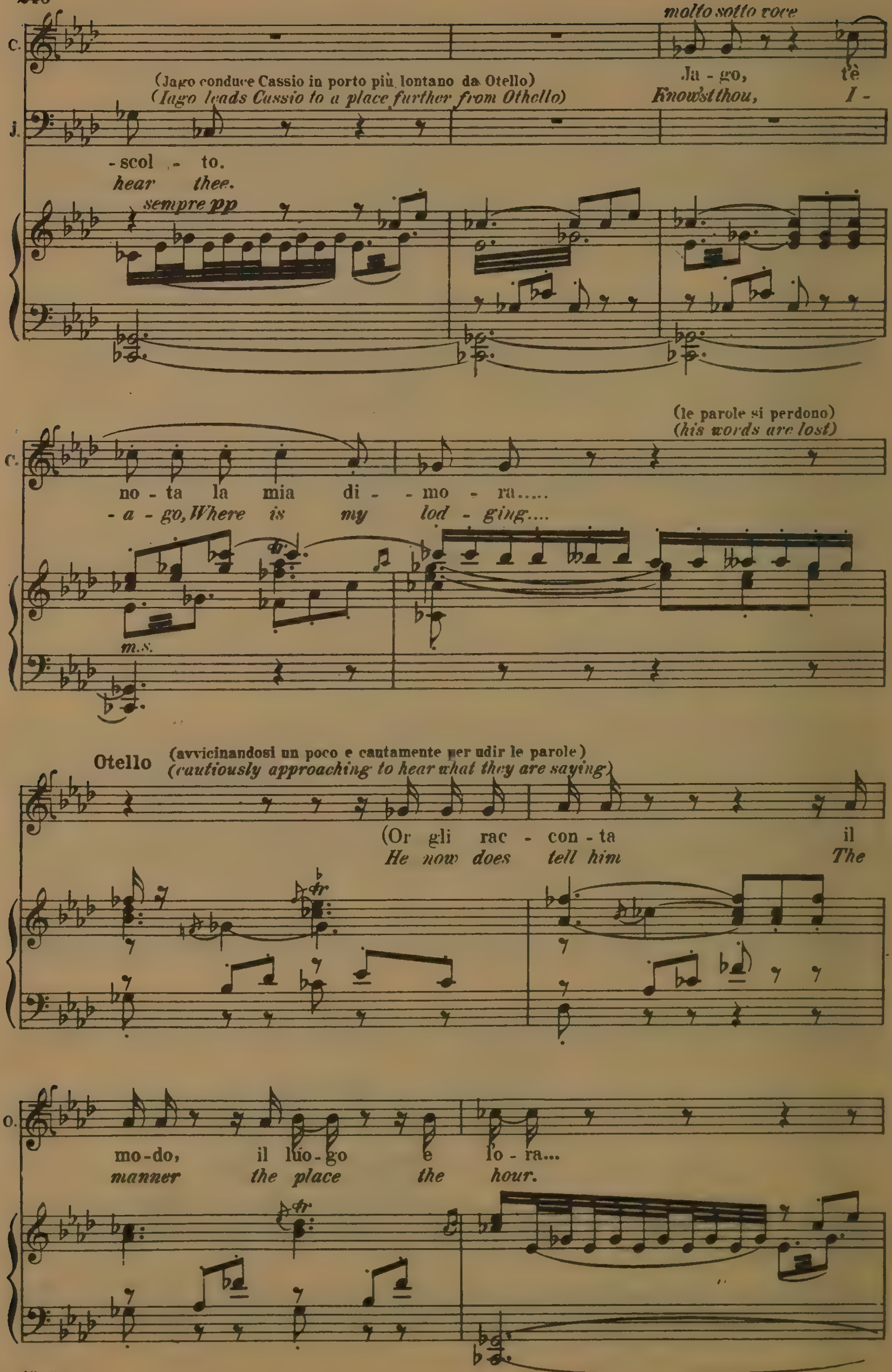

S
Allegro moderato. ♩=100.
(conducendo Cassio accanto alla prima colonna del peristilio)
(leading Cassio to the first column of the portico)
J.
e in - tan - - to, giac -
and mean - - while I
Allegro moderato. ♩=100.
p
- chè non si stan - ca mai la tua lin - - gua nel - le fo - le
know that thy tongue is bur - - ning to tell me All thy am'rous
ga - - - ie,
fol - - - lies.
nar - ramiun po' di
Say then and speak of
Cassio.
Di chi?
Of whom?
sottovoce assai
lei che t'in - na - mo - ra. Di
her whom thou a - do - rest. Of
pp

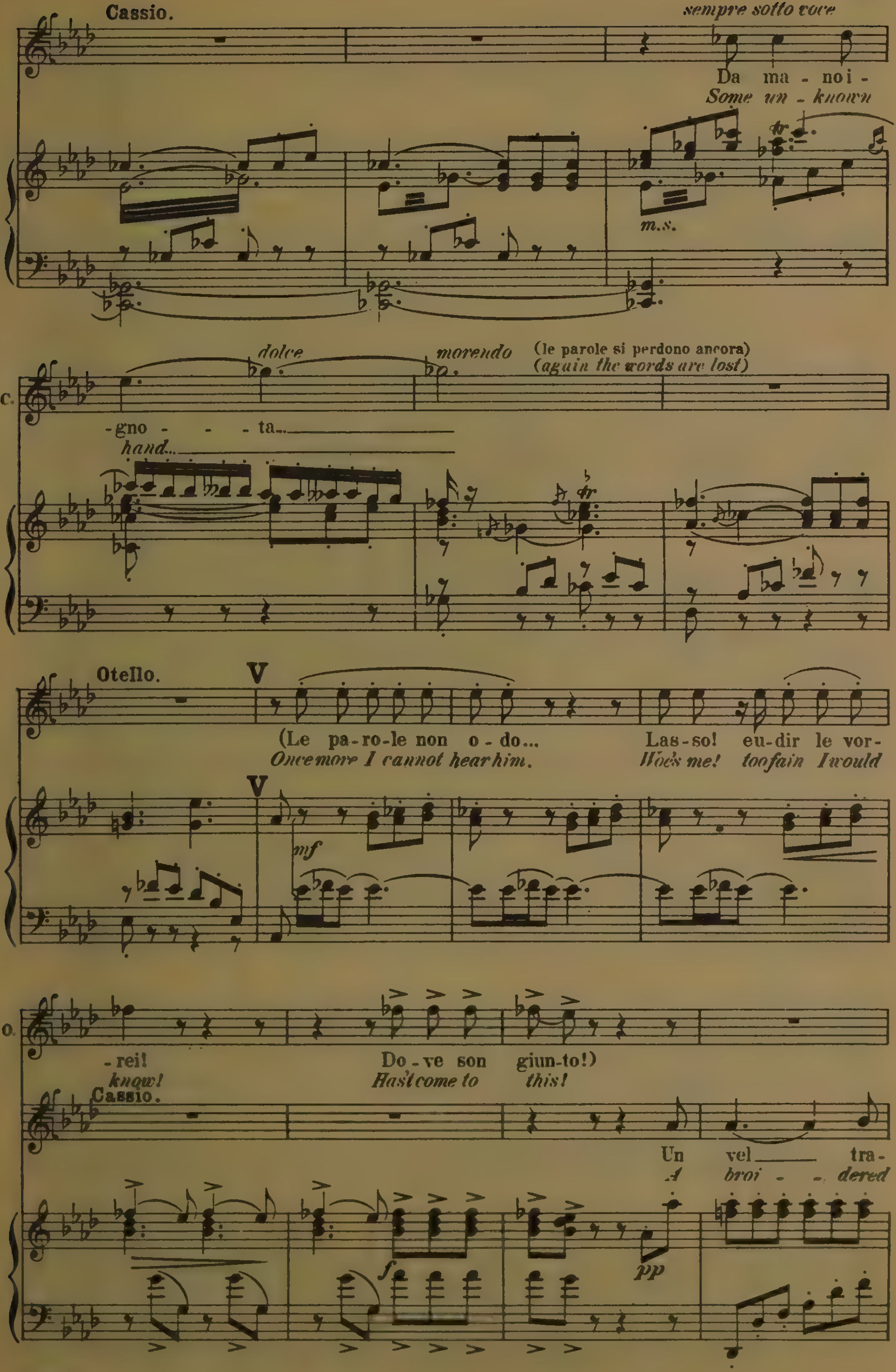
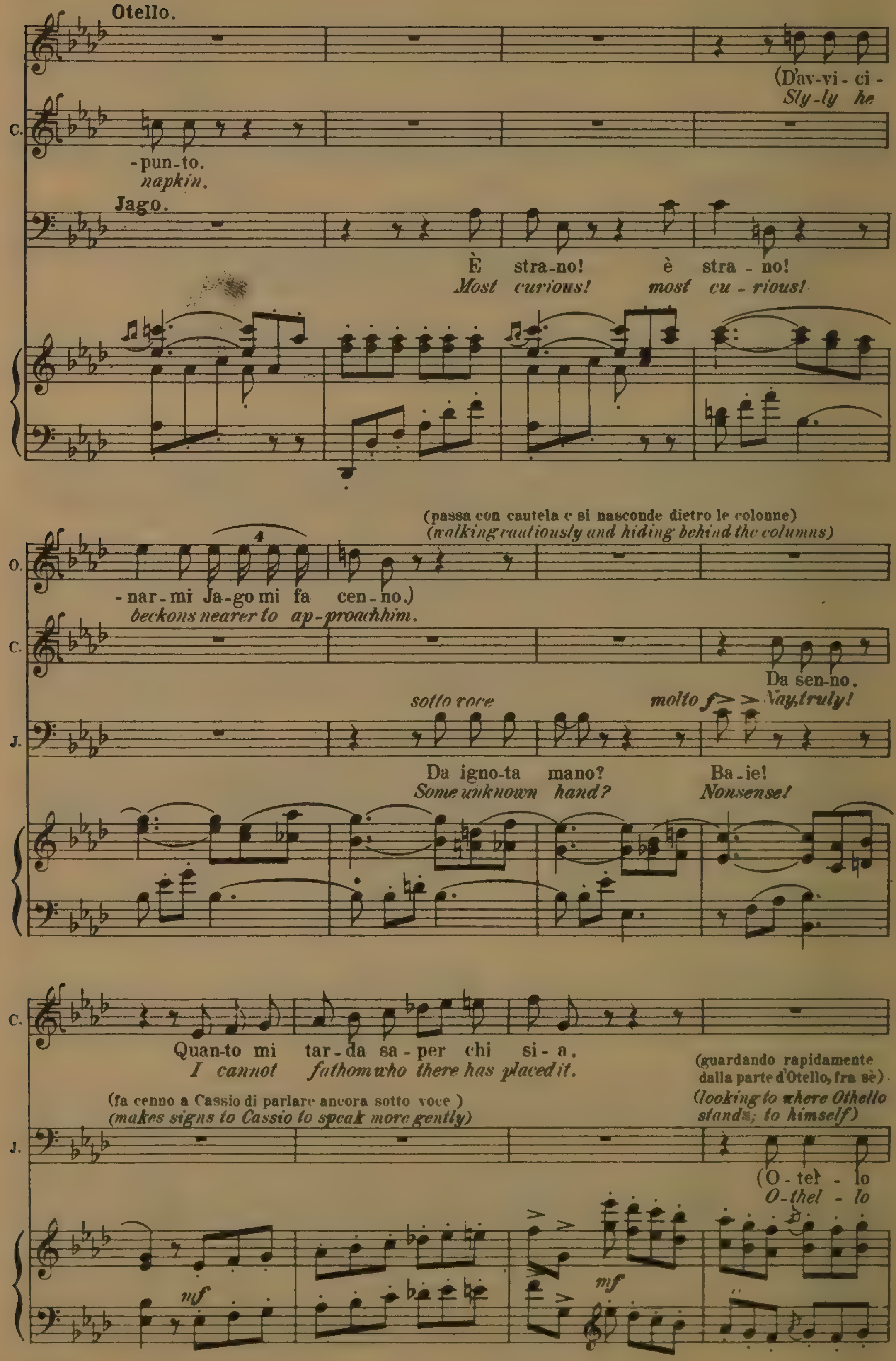


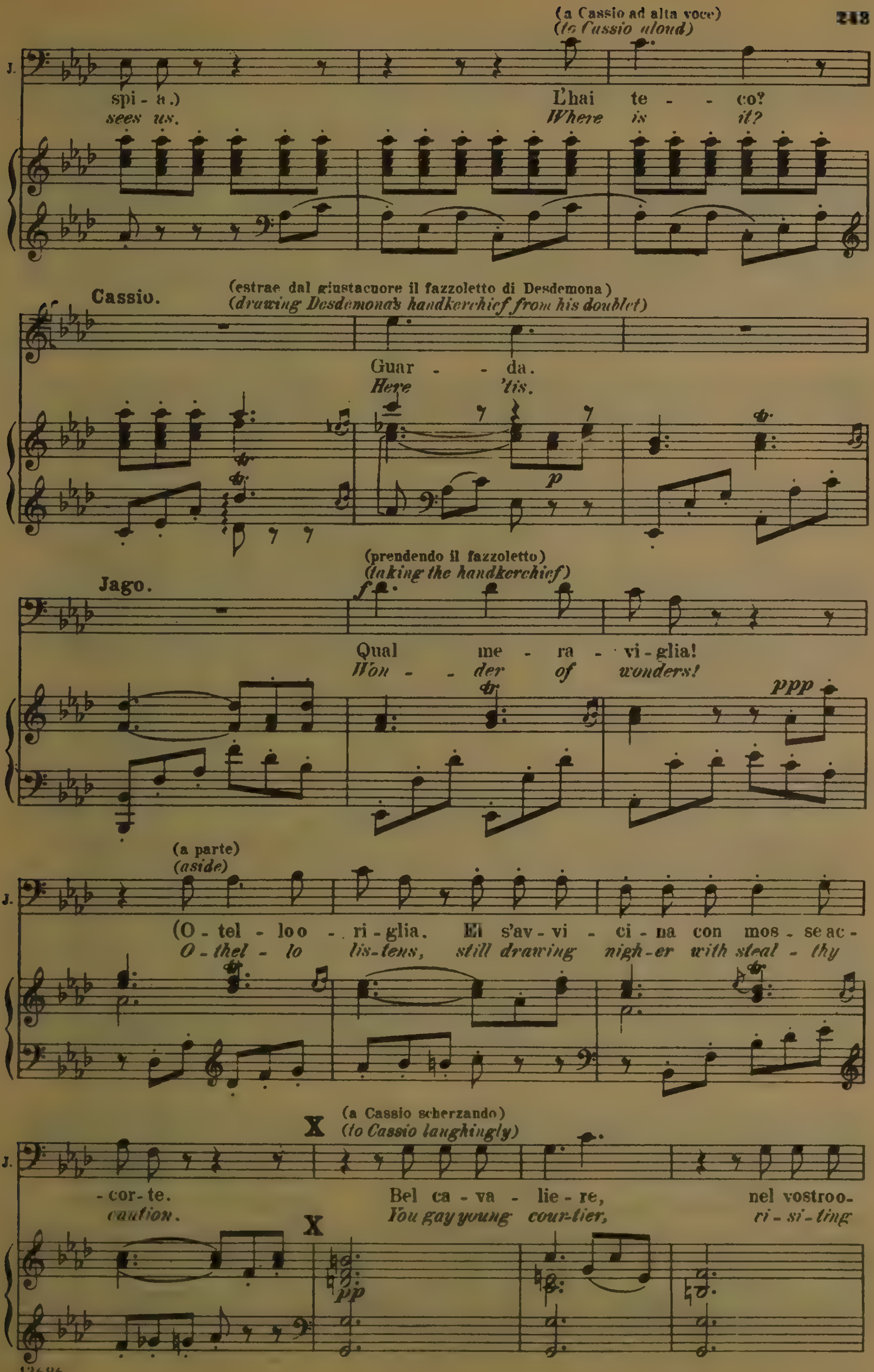
Otello (aside)
(Sor-ri-de!)
He's laughing.
C.
Ba - ie!
Non - sense!
J.
Bian - ca.
Bian - ca.
leggero
Allegro moderato. Lo stesso movimento.
Cassio.
Ri-der mi fa-i.
I can't help laughing.
Jago.
Es-sa t'av-vin-ce coi va-ghi ra-i.
Say wilt thou wed her, say, art thou conquered?
Ri-de chi
He wins who
pp
C.
(ridendo)
(laughing)
In tai dis-fi-de per ve-ri-
It is the monkey's own giving
J.
vin-ce.
laughs last.
f
pp
pp

C.
-tà ___ vin - - ce chi ri - de. Ah! ah! (ridèndo)
out. ___ He wins who laughs last Ha! ha! (laughing)
J.
Ah!
Ha!
tr
Otello. (dal vernone)
(in the colonnade)
(L'em-pio tri - on - - fa, il suo scher-no m'uc-
Vil-lain! he tri - - umphs! laughing he smiles my
ah!
ha!
T
O.
-ci - - de; Dio ___ fre - na l'an - - sia che in
bo - - som. God ___ give me pa - tience now to
(con disperazione)
(in despair)
co - - - - - re mi - sta!.. ___)
bear ___ all this grief. ___

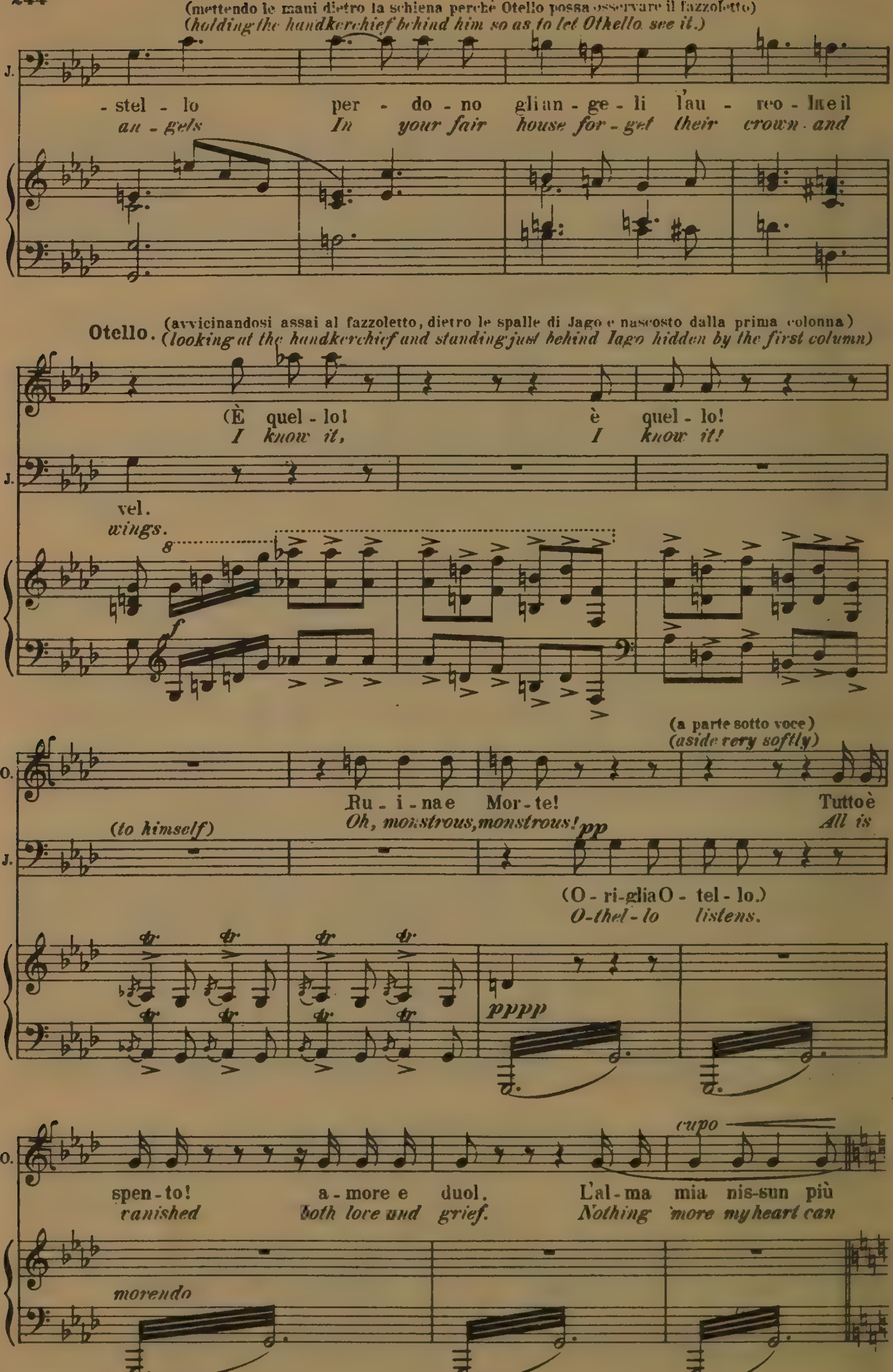

Cassio.
Son già di baci sazio e di
I loath her kis-ses, scarce I can
C.
la-i.
bear them.
O amor' fu-ga-ci!
Yea, love is flee-ting.
Jago.
Ri-der mi fa-i!
I can't help laughing.
J.
Va-gheg-gi il re-gno d'al-tra bel-tà.
Some o-ther beau-ty has thee in thrall.
pp
Otello.
(as before)
(L'em-pio m'ir-
Vil-lain! he
Cassio.
Ah! ah!
Ha! ha!
Jago.
Col-go nel se-gno?
Say, have I caught thee?
Ah! ah!
Ha! ha!

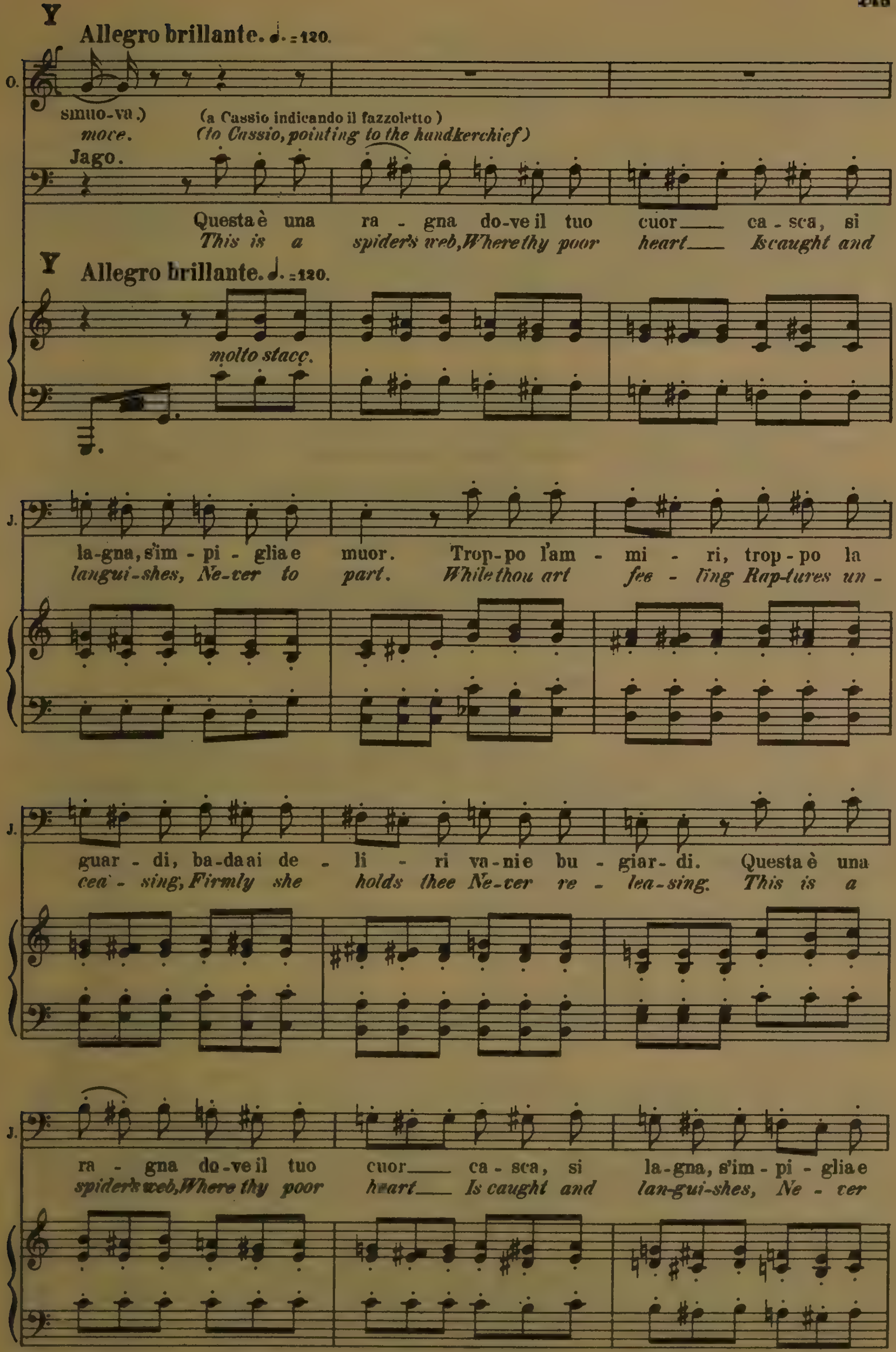

O.
- ri - - - de, il suo scher-no m'uc - ci - - de,
tri - - - umphs laughing he smites my bo - - som,
O.
Dio fre - na l'an - - sia che in co - - - -
God give me pa - tience now to bear
O.
- - re mi - sta!)
all this grief.
Cassio.
Nel segno hai côl - to. Sì, lo con - fes - so.
Yea, thou hast caught me, I must con - fess it.
mf
cresc.
C.
Mo - di.
Hear me!
assai sotto voce
Jago.
Som-mes - so par - la. T'a -
Thou must speak gent - ly, I
ppp

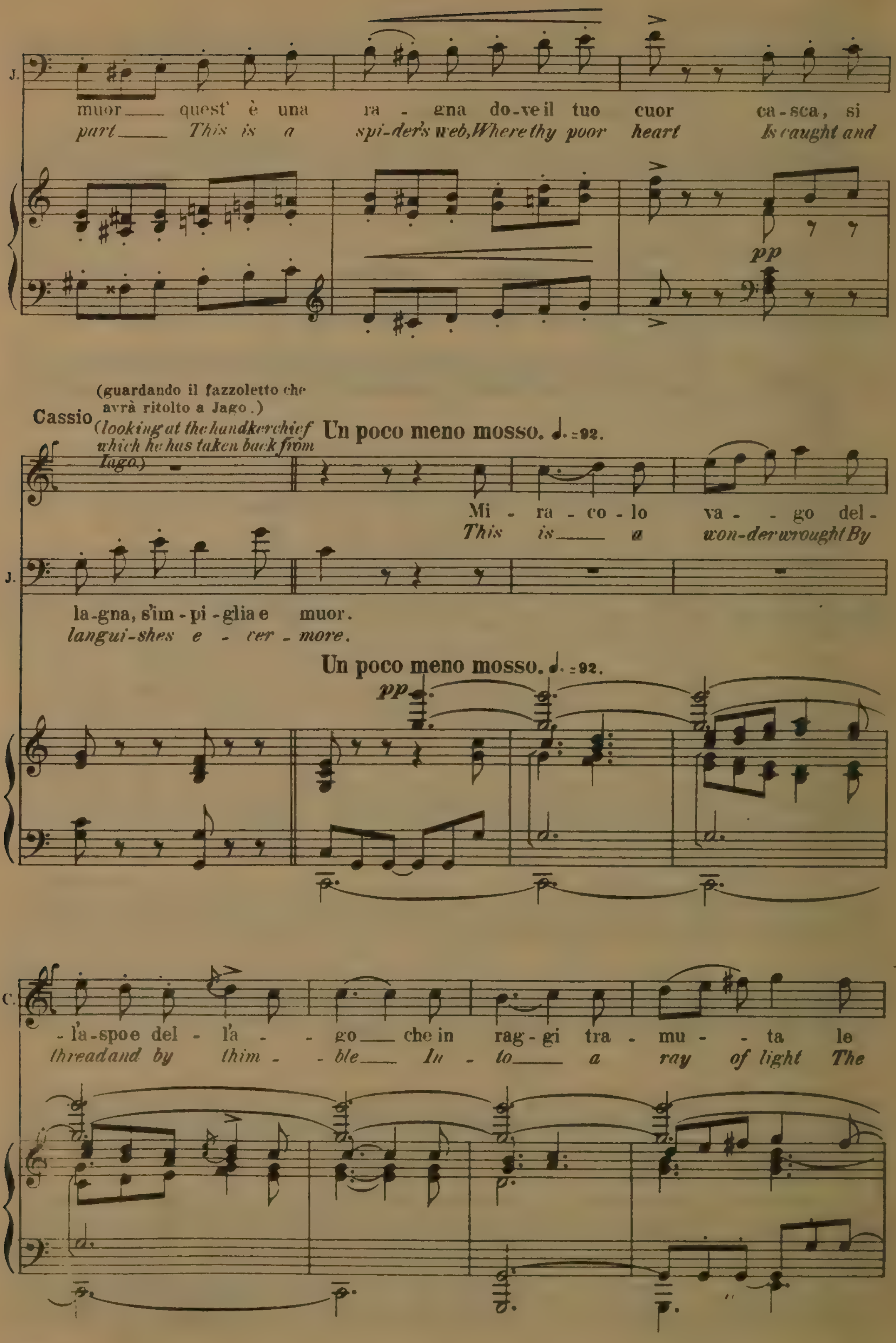


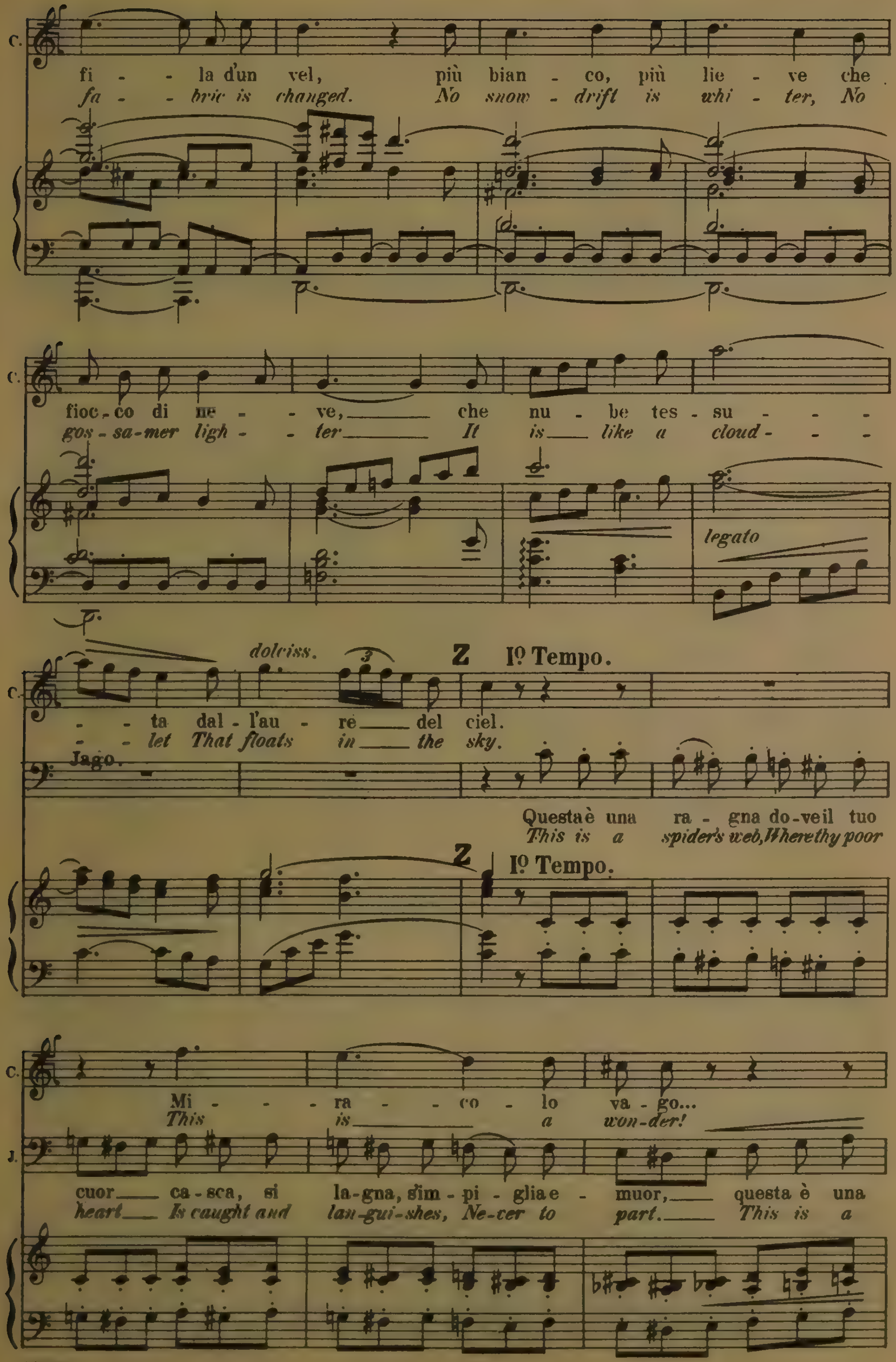
molto sotto voce
C.
(Jago conduce Cassio in porto più lontano da Otello)
(Iago leads Cassio to a place further from Othello)
Ja - go, tè
Know'st thou, I -
J.
- scol - to.
hear thee.
sempre pp
(le parole si perdono)
(his words are lost)
C.
no - ta la mia di - - mo - ra.....
- a - go, Where is my lod - ging....
m.s.
Otello
(avvicinandosi un poco e cautamente per udir le parole)
(cautiously approaching to hear what they are saying)
(Or gli rac - con - ta il
He now does tell him The
O.
mo - do, il luo - go e l'o - ra...
manner the place the hour.

Cassio.
sempre sotto voce
Da ma - noi -
Some un - known
m.s.
dolce
morendo
(le parole si perdono ancora)
(again the words are lost)
C.
-gno - - ta...
hand...
Otello.
V
(Le pa-ro-le non o-do...
Once more I cannot hear him.
Las-so! eu-dir le vor-
Woe's me! too fain I would
mf
O.
-rei!
know!
Do-ve son giun-to!)
Hast come to this!
Cassio.
Un vel tra-
A broi - - dered
f
pp

Otello.
(D'av-vi-ci-
Sly-ly he
C.
-pun-to.
napkin.
Jago.
È stra-no! è stra-no!
Most curious! most cu-rious!
(passa con cautela e si nasconde dietro le colonne)
(walking cautiously and hiding behind the columns)
O.
-nar-mi Ja-go mi fa cen-no.)
beckons nearer to ap-proach him.
C.
Da sen-no.
sotto voce
molto f
Nay, truly!
J.
Da igno-ta mano?
Some unknown hand?
Ba-ie!
Nonsense!
C.
Quan-to mi tar-da sa-per chi si-a.
I cannot fathom who there has placed it.
(guardando rapidamente dalla parte d'Otello, fra sè)
(looking to where Othello stands; to himself)
(fa cenno a Cassio di parlare ancora sotto voce)
(makes signs to Cassio to speak more gently)
J.
(O-tel-lo
O-thel-lo
mf
mf

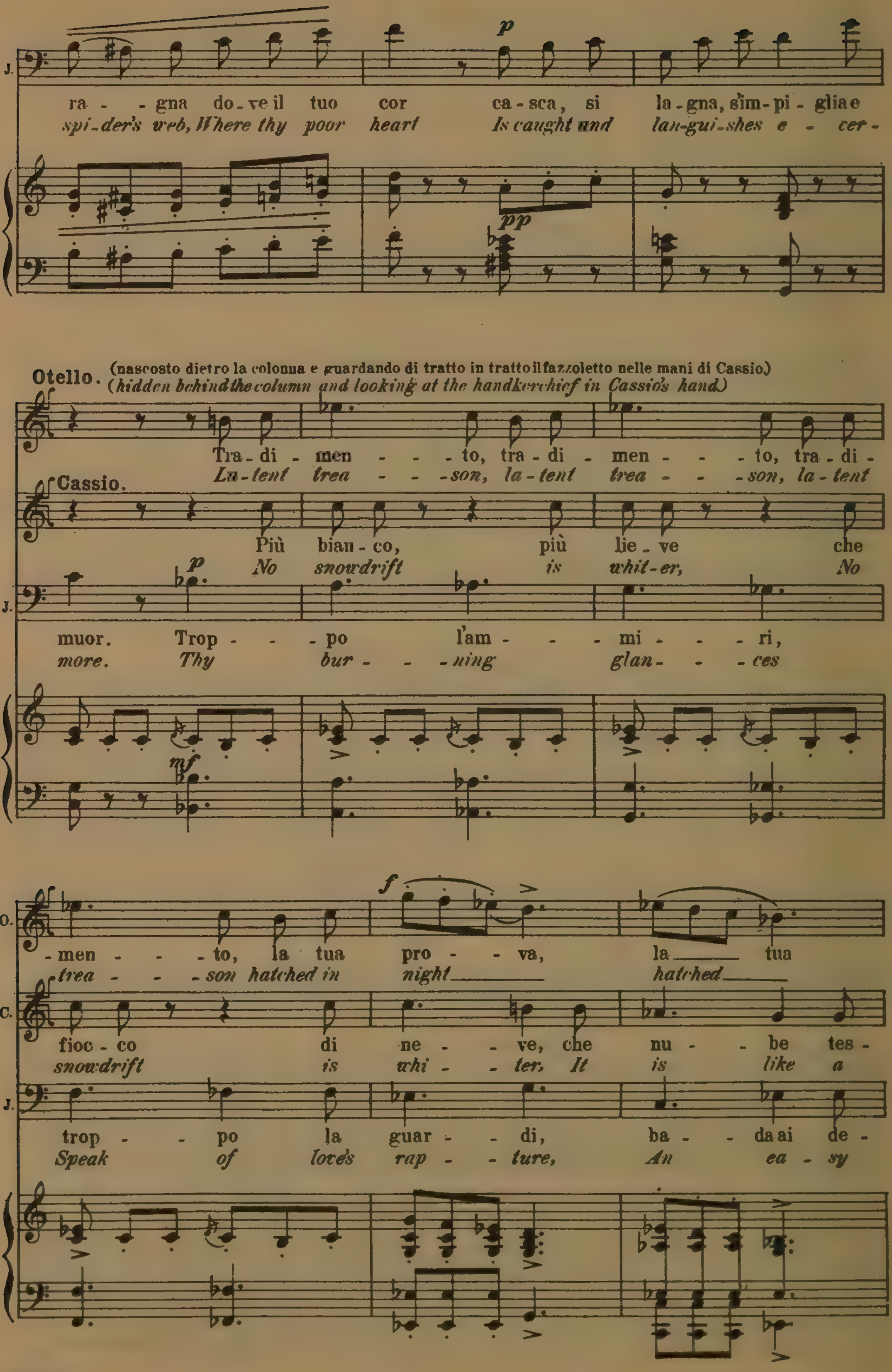

(a Cassio ad alta voce)
(to Cassio aloud)
J.
spi - a.) L'hai te - - co?
sees us. Where is it?
Cassio.
(estrae dal giustacuore il fazzoletto di Desdemona)
(drawing Desdemona's handkerchief from his doublet)
Guar - - da.
Here 'tis.
(prendendo il fazzoletto)
(taking the handkerchief)
Jago.
Qual me - ra - vi - glia!
Won - - der of wonders!
ppp
(a parte)
(aside)
J.
(O - tel - lo o - ri - glia. Ei s'av - vi - ci - na con mos - se ac -
O - thel - lo lis - tens, still drawing nigh - er with steal - thy
X
(a Cassio scherzando)
(to Cassio laughingly)
J.
- cor - te. Bel ca - va - lie - re, nel vostro o - ri - si - ting
caution. You gay young cour - tier,
pp

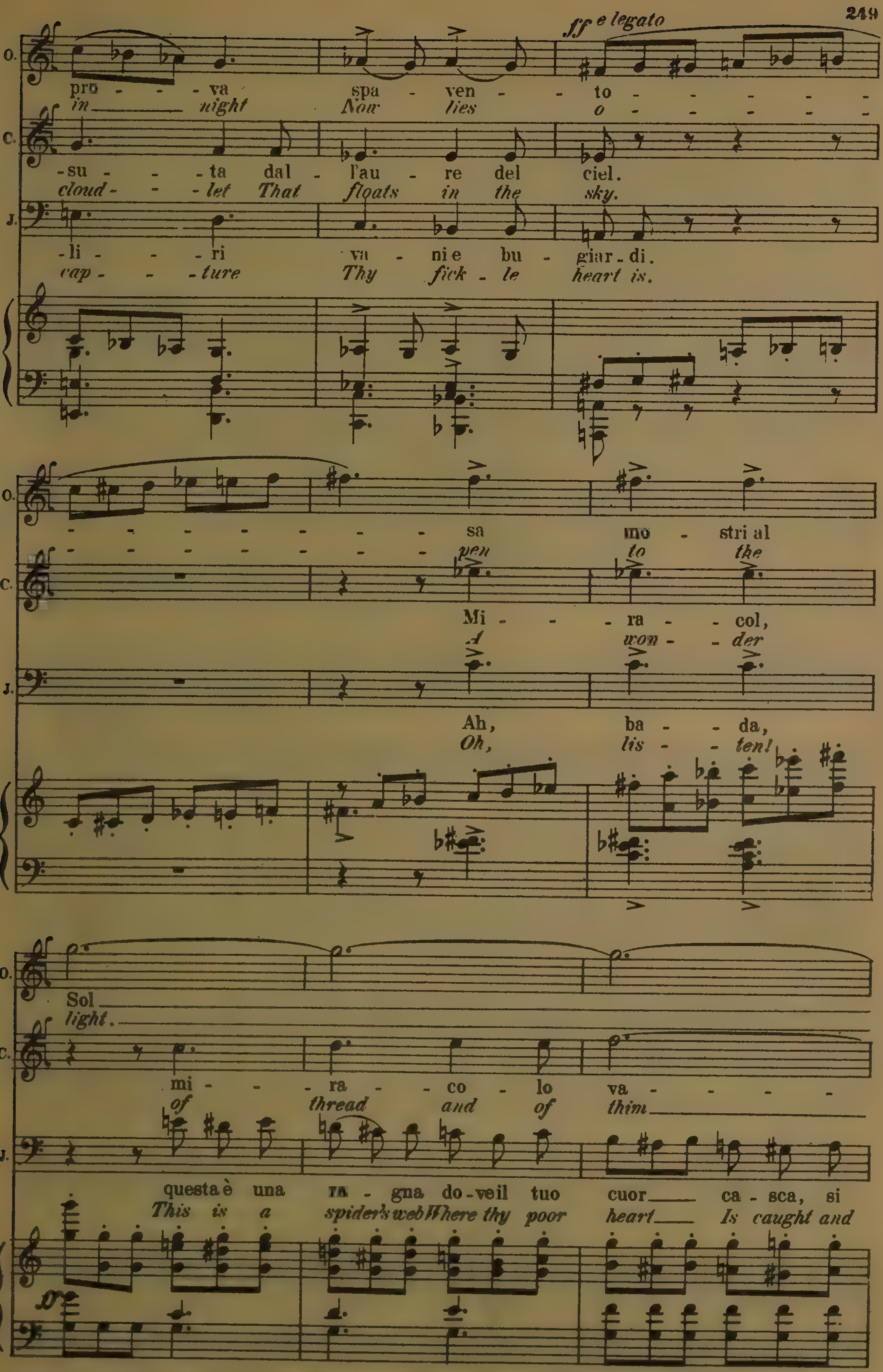

(mettendo le mani dietro la schiena perchè Otello possa osservare il fazzoletto)
(holding the handkerchief behind him so as to let Othello see it.)
J.
- stel - lo per - do - no gli an - ge - li l'au - reo - lke il
au - gels In your fair house for - get their crown and
Otello. (avvicinandosi assai al fazzoletto, dietro le spalle di Jago e nascosto dalla prima colonna)
(looking at the handkerchief and standing just behind Iago hidden by the first column)
(È quel - lo! è quel - lo!
I know it, I know it!
vel.
wings.
(a parte sotto voce)
(aside very softly)
O.
Ru - i - na e Mor - te! Tutto è
Oh, monstrous, monstrous! All is
(to himself)
pp
(O - ri - glia O - tel - lo.)
O-thel - lo listens.
pppp
spen - to! a - more e duol. L'al - ma mia nis-sun più
vanished both love and grief. Nothing more my heart can
cupo
morendo

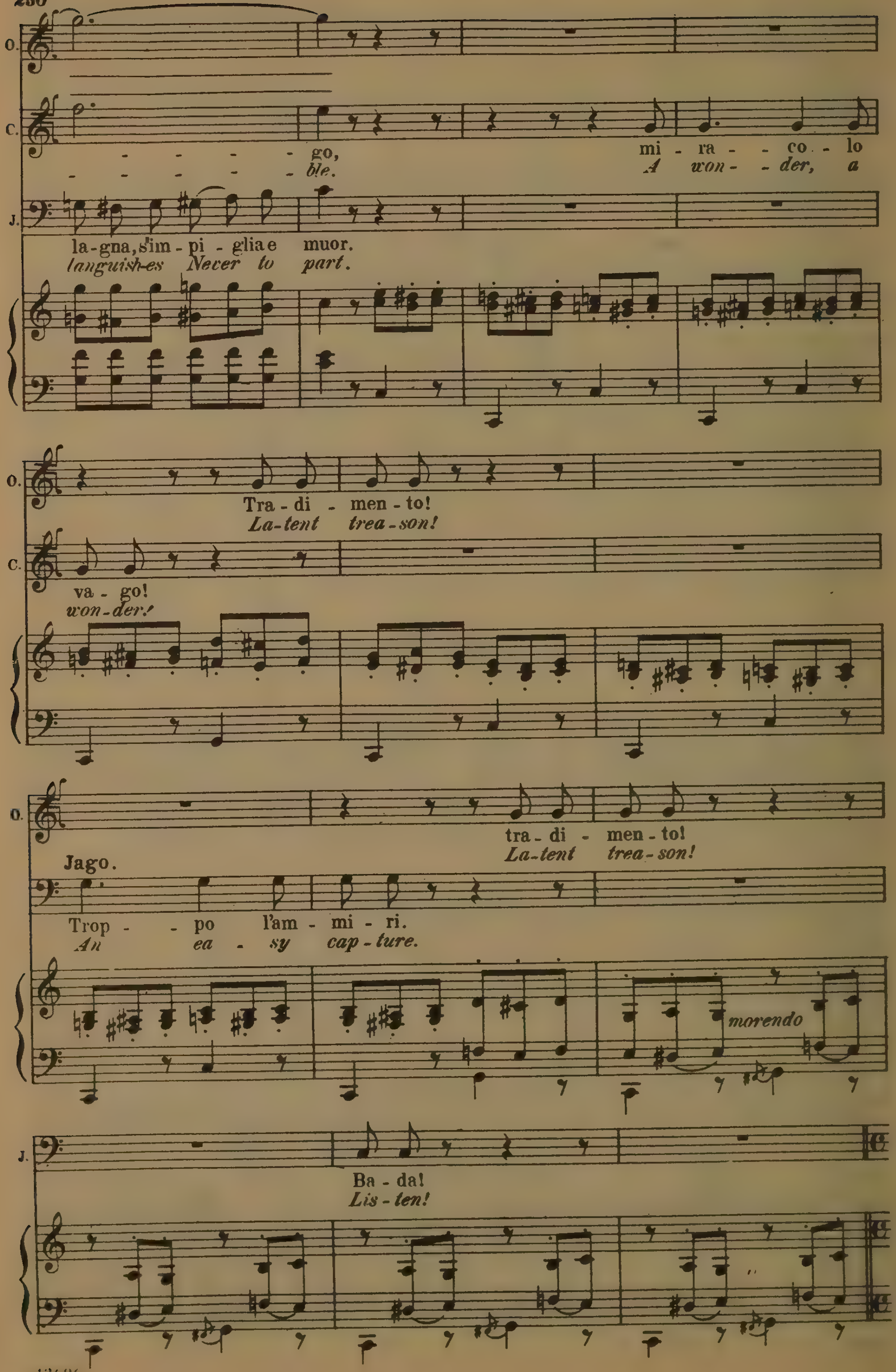

Y
Allegro brillante. ♩. = 120.
O.
smuo-va.)
muove.
(a Cassio indicando il fazzoletto)
(to Cassio, pointing to the handkerchief)
Jago.
Questa è una ra - gna do-ve il tuo cuor ca - sca, si
This is a spider's web, Where thy poor heart Is caught and
Y
Allegro brillante. ♩. = 120.
molto stacc.
J.
la-gna, s'im - pi - glia e muor. Trop-po l'am - mi - ri, trop-po la
langui-shes, Ne-ver to part. While thou art fee - ling Rap-tures un-
guar - di, ba-da ai de - li - ri va-nie bu - giar - di. Questa è una
cea - sing, Firmly she holds thee Ne-ver re - lea-sing. This is a
ra - gna do-ve il tuo cuor ca - sca, si la-gna, s'im - pi - glia e
spider's web, Where thy poor heart Is caught and lan-gui-shes, Ne - ver

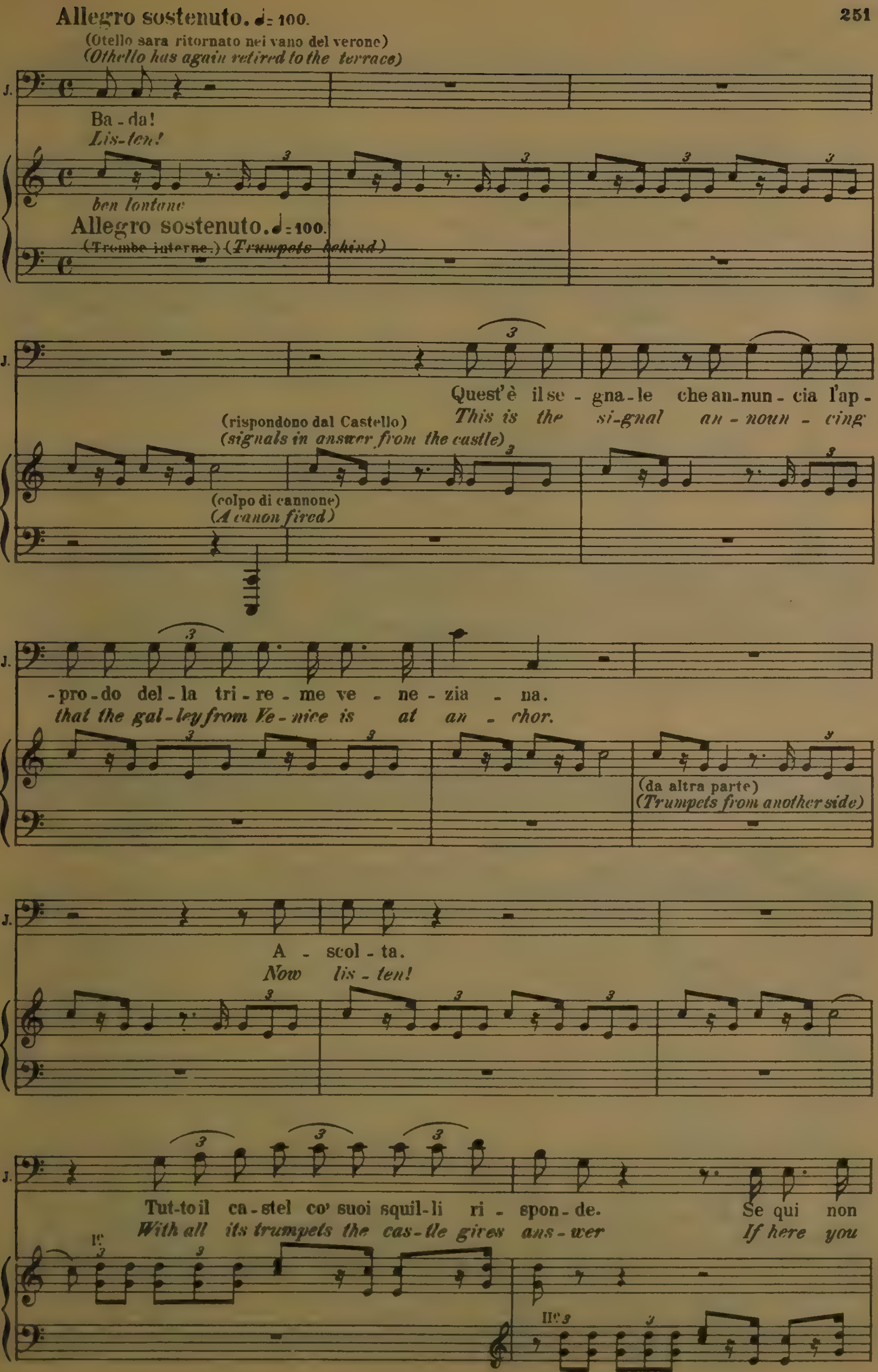

J.
muor___ quest' è una ra - gna do-ve il tuo cuor ca-sca, si
part___ This is a spi-der's web, Where thy poor heart Is caught and
pp
Cassio
(guardando il fazzoletto che avrà ritolto a Jago.)
(looking at the handkerchief which he has taken back from Jago.)
Un poco meno mosso. ♩. = 92.
Mi - ra - co - lo va - - go del-
This is___ a won-der wrought By
J.
la-gna, s'im - pi - glia e muor.
langui-shes e - ver - more.
Un poco meno mosso. ♩. = 92.
pp
C.
- la-spo e del - l'a - - go___ che in rag - gi tra - mu - - ta le
thread and by thim - - ble___ In - to___ a ray of light The

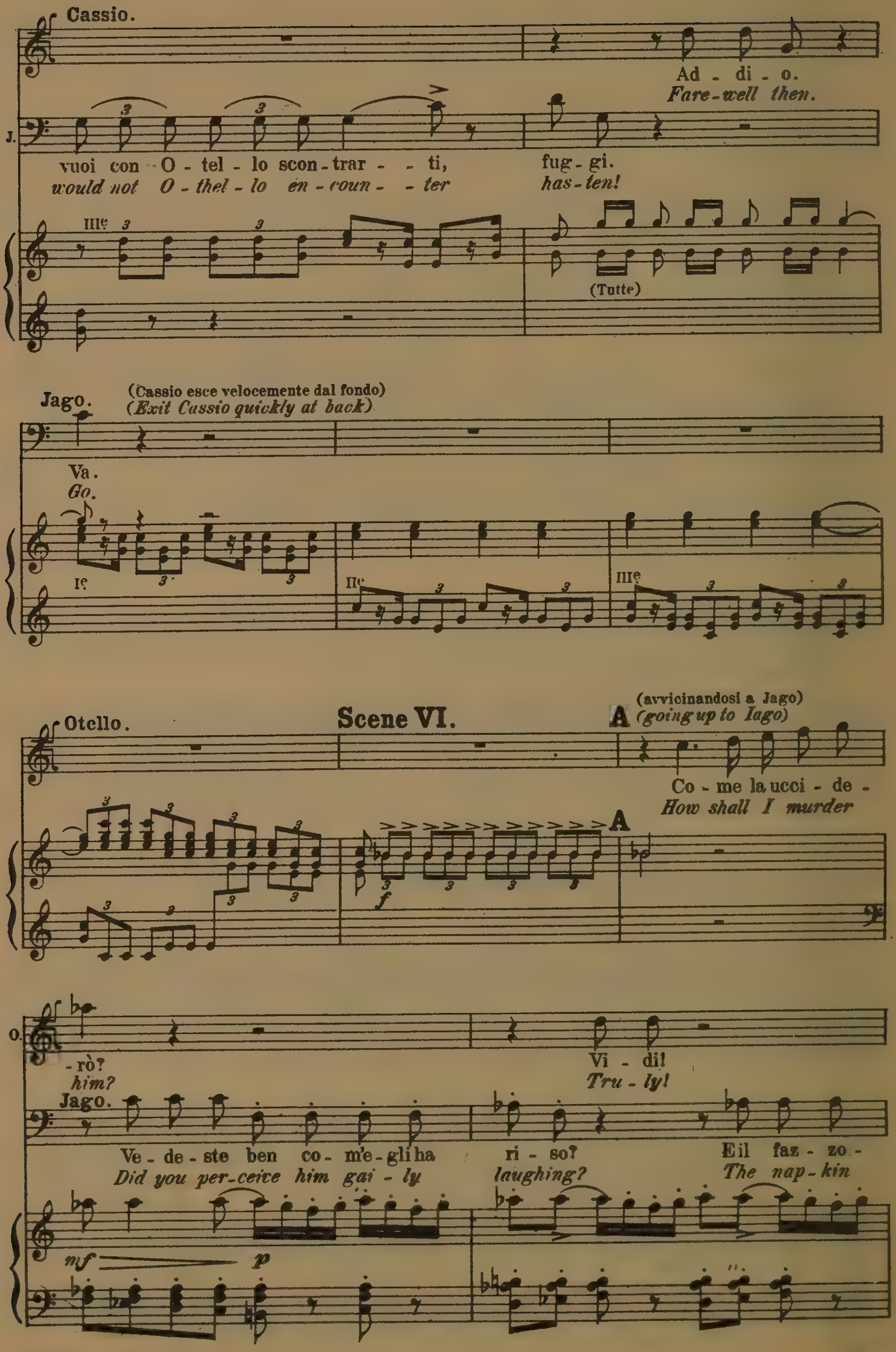

C.
fi - - la d'un vel, più bian - co, più lie - ve che
fa - - bric is changed. No snow - drift is whi - ter, No
fioc - co di ne - - ve, che nu - be tes - su - - -
gos - sa - mer ligh - - ter It is like a cloud - - -
legato
dolciss.
- - ta dal - l'au - re del ciel.
- - let That floats in the sky.
Z Iº Tempo.
Jago.
Questa è una ra - gna do - veil tuo
This is a spider's web, Where thy poor
Mi - - - ra - - co - lo va - go...
This is a won - der!
J.
cuor ca - sca, si la - gna, s'im - pi - glia e - muor, questa è una
heart Is caught and lan - gui - shes, Ne - ver to part. This is a

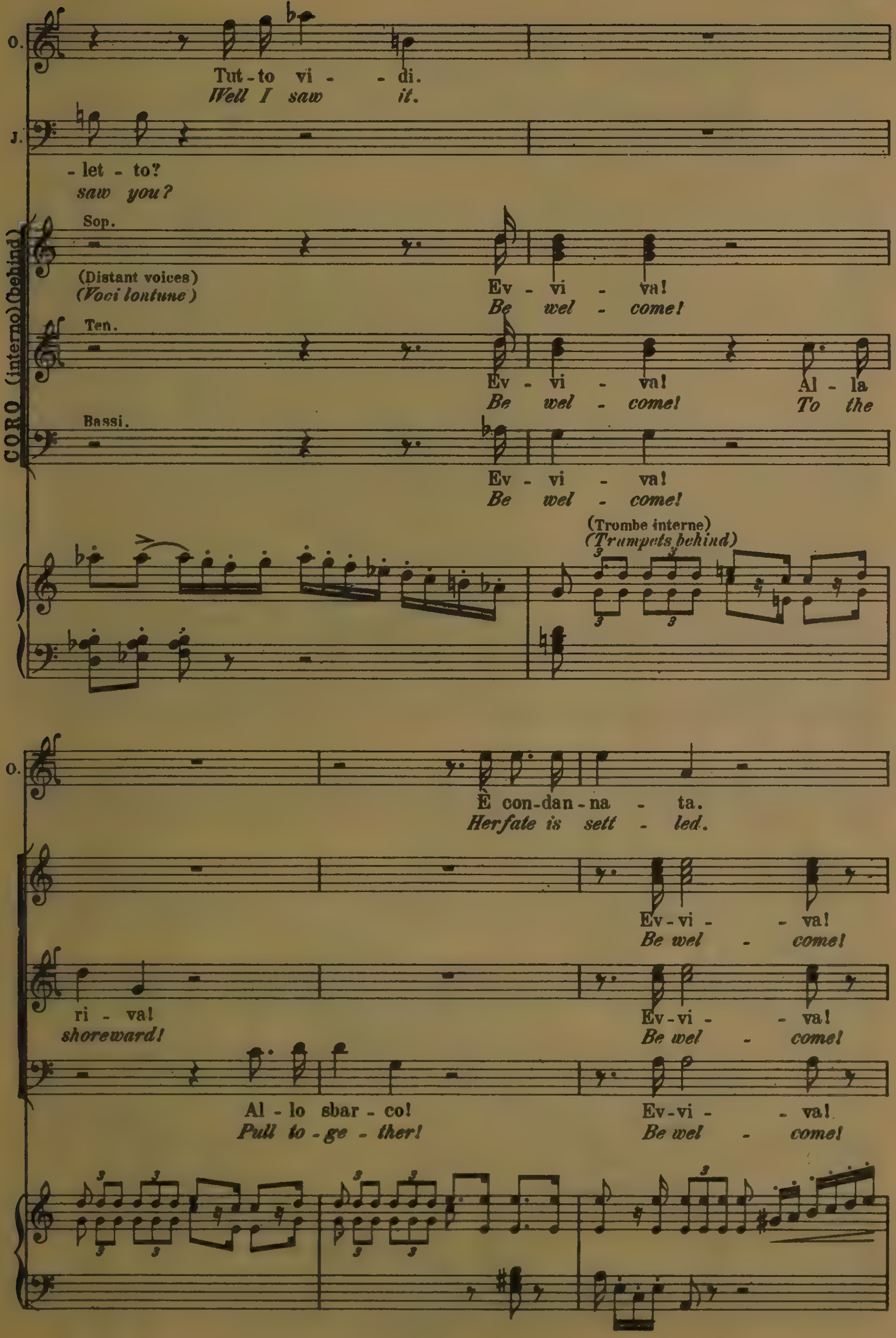

ra - - gna do - ve il tuo cor ca - sca, si la - gna, sim - pi - glia e
spi - der's web, Where thy poor heart Is caught and lan-gui-shes e - ver -
Otello. (nascosto dietro la colonna e guardando di tratto in tratto il fazzoletto nelle mani di Cassio)
(hidden behind the column and looking at the handkerchief in Cassio's hand)
Tra - di - men - - - to, tra - di - men - - - to, tra - di -
La - tent trea - - - son, la - tent trea - - - son, la - tent
Cassio.
Più bian - co, più lie - ve che
No snowdrift is whit - er, No
muor. Trop - - - po l'am - - - mi - - - ri,
more. Thy bur - - - ning glan - - - ces
- men - - - to, la tua pro - - va, la tua
trea - - - son hatched in night hatched
fioc - co di ne - - ve, che nu - - be tes -
snowdrift is whi - - ter, It is like a
trop - - po la guar - - di, ba - - da ai de -
Speak of love's rap - - ture, An ea - sy

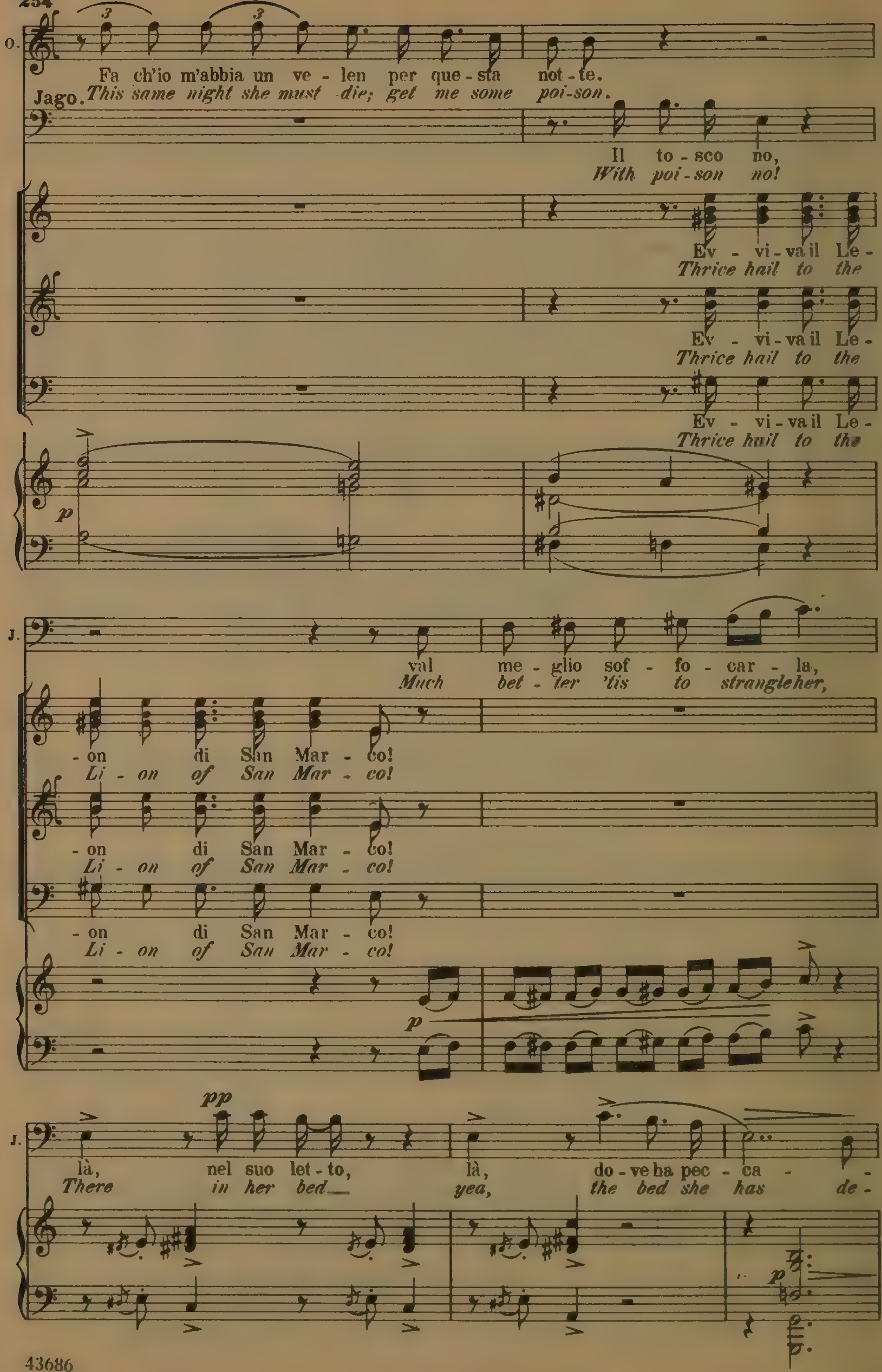

ff e legato
O.
pro - - va spa - ven - - to - - - - - -
in night Now lies o - - - - - -
C.
-su - - ta dal - l'au - re del ciel.
cloud - - - let That floats in the sky.
J.
-li - - - ri va - ni e bu - giar - di.
cap - - - ture Thy fick - le heart is.
sa mo - stri al
pen to the
Mi - - - ra - - col,
A won - - der
Ah, ba - - da,
Oh, lis - - ten!
Sol
light.
mi - - - ra - - co - lo va - - - -
of thread and of thim
questa è una ra - gna do - ve il tuo cuor ca - sca, si
This is a spider's web Where thy poor heart Is caught and

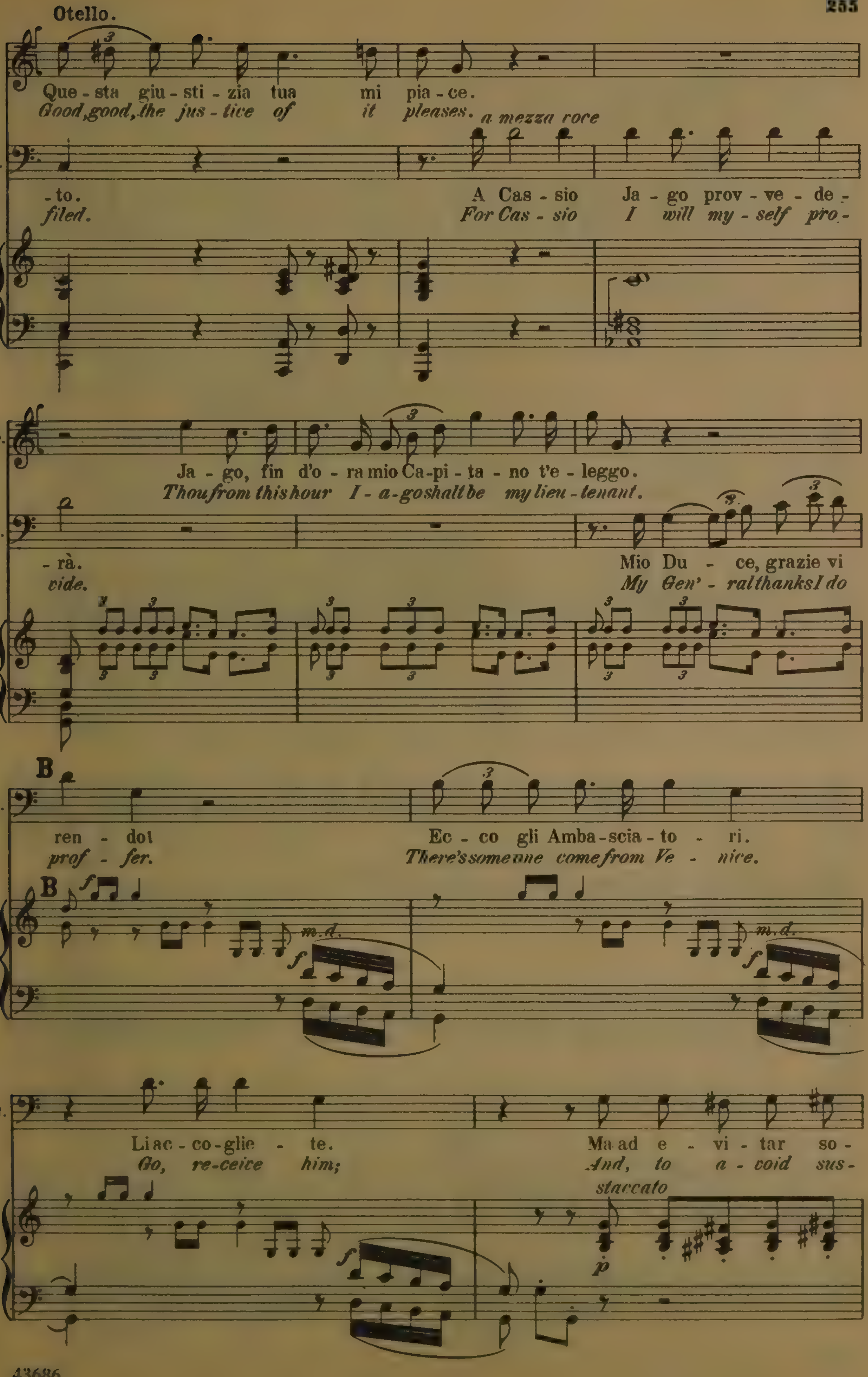

O.
C.
J.
go, mi - ra - co - lo
ble. A won - der, a
la-gna, s'im - pi - glia e muor.
languish-es Never to part.
Tra - di - men - to!
La-tent trea-son!
va - go!
won-der!
tra - di - men - to!
La-tent trea-son!
Jago.
Trop - po l'am - mi - ri.
An ea - sy cap - ture.
morendo
Ba - da!
Lis - ten!

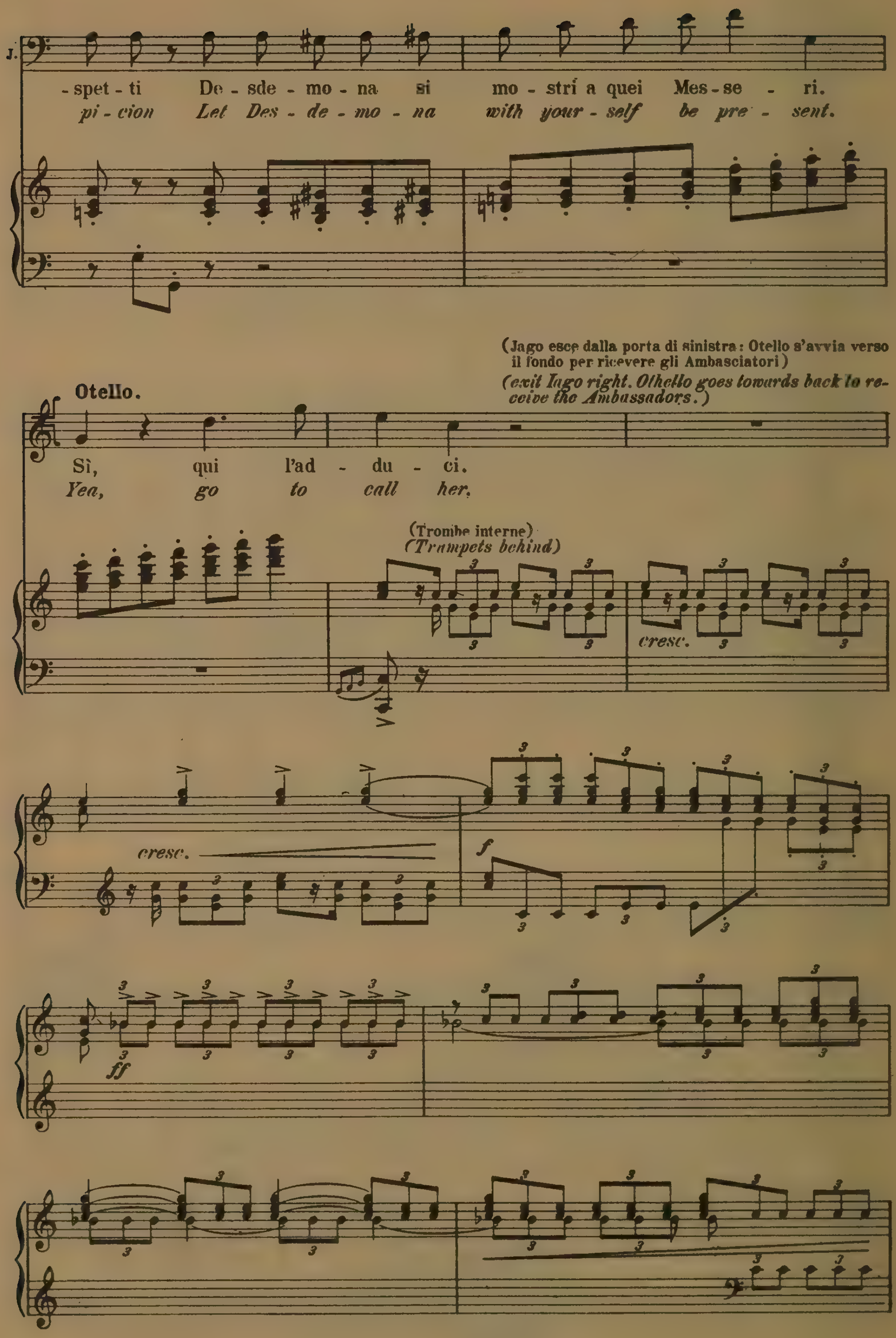

Allegro sostenuto. ♩= 100.
(Otello sara ritornato nei vano del verone)
(Othello has again retired to the terrace)
Ba - da!
Lis - ten!
ben lontane
Allegro sostenuto. ♩= 100.
(Trombe interne.) (Trumpets behind)
Quest'è il se - gna - le che an - nun - cia l'ap -
This is the si - gnal an - noun - cing
(rispondono dal Castello)
(signals in answer from the castle)
(colpo di cannone)
(A canon fired)
- pro - do del - la tri - re - me ve - ne - zia - na.
that the gal - ley from Ve - nice is at an - chor.
(da altra parte)
(Trumpets from another side)
A - scol - ta.
Now lis - ten!
Tut - to il ca - stel co' suoi squil - li ri - spon - de.
With all its trumpets the cas - tle gives ans - wer
Se qui non
If here you
Ie
IIe

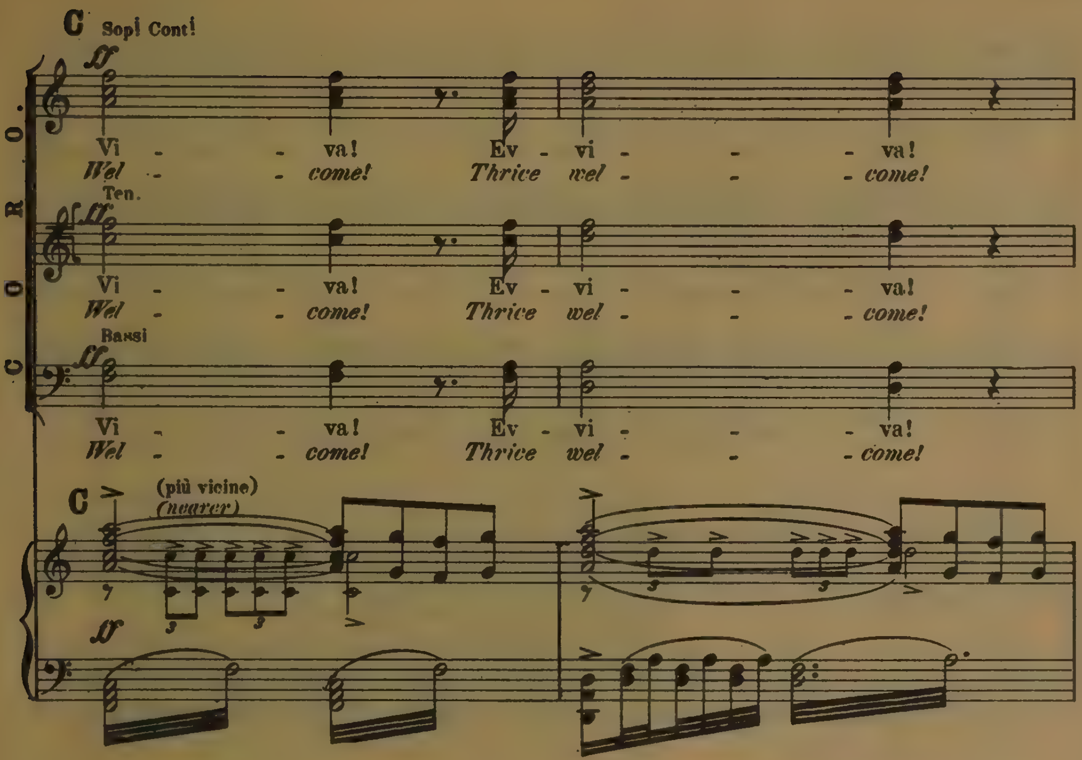

Cassio.
Ad - di - o.
Fare-well then.
J.
vuoi con O - tel - lo scon - trar - - ti,
would not O - thel - lo en - coun - - ter
fug - gi.
has - ten!
IIIe
(Tutte)
Jago.
(Cassio esce velocemente dal fondo)
(Exit Cassio quickly at back)
Va.
Go.
Ie
IIe
IIIe
Otello.
Scene VI.
(avvicinandosi a Jago)
A (going up to Iago)
Co - me la ucci - de -
How shall I murder
A
f
O.
- rò?
him?
Vi - di!
Tru - ly!
Jago.
Ve - de - ste ben co - m'e - gli ha
Did you per - ceive him gai - ly
ri - so?
laughing?
E il faz - zo -
The nap - kin
mf
p

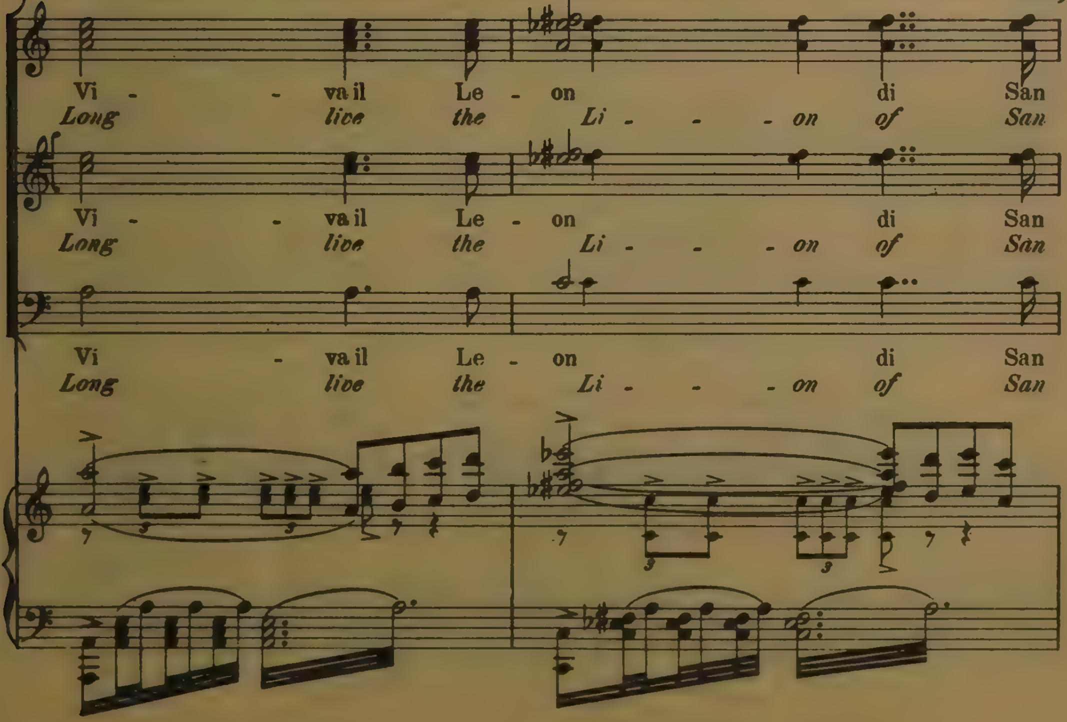
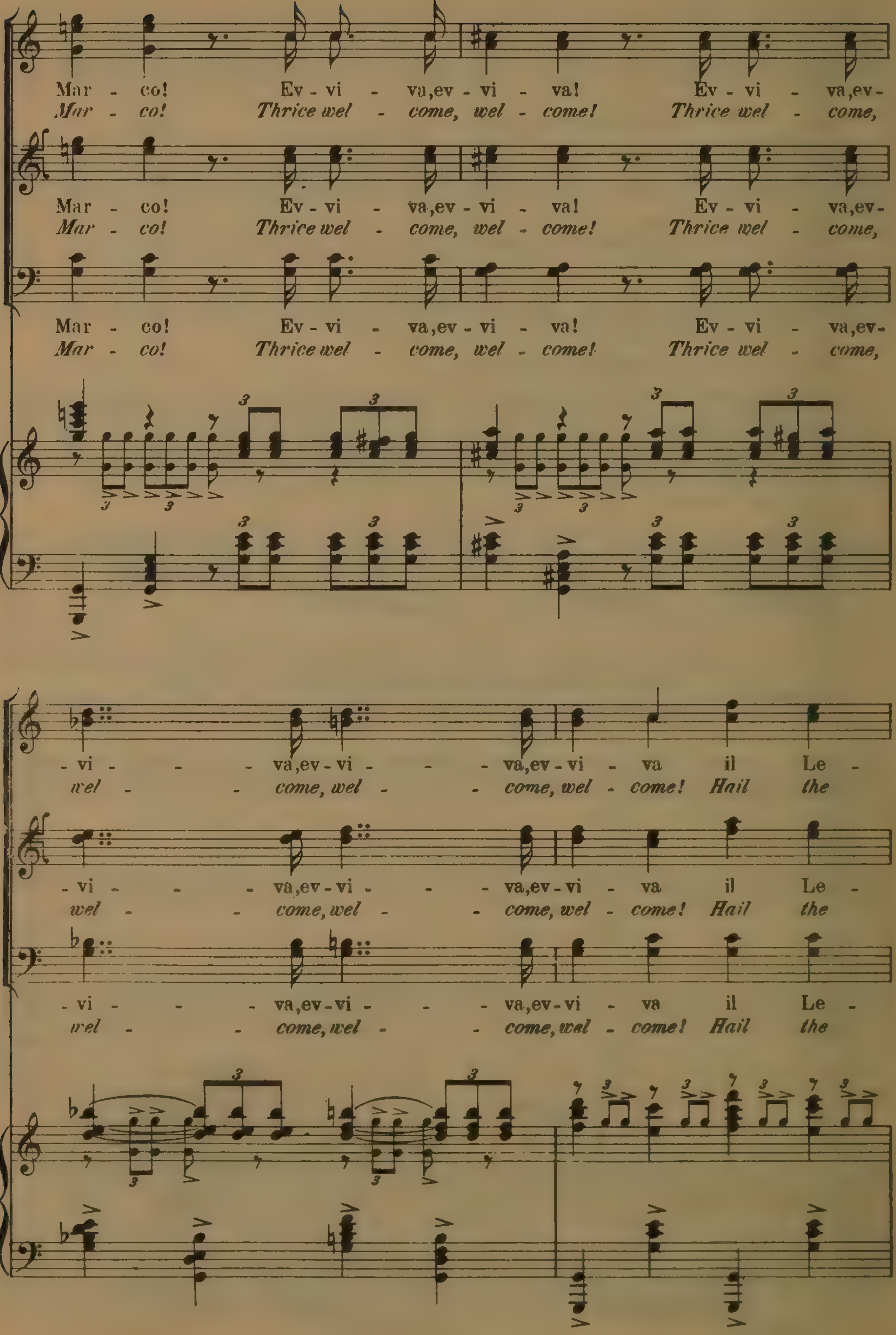

O.
Tut-to vi - - di.
Well I saw it.
J.
- let - to?
saw you?
CORO (interno) (behind)
Sop.
(Distant voices)
(Voci lontane)
Ev - vi - va!
Be wel - come!
Ten.
Ev - vi - va! Al - la
Be wel - come! To the
Bassi.
Ev - vi - va!
Be wel - come!
(Trombe interne)
(Trumpets behind)
O.
È con-dan-na - ta.
Her fate is sett - led.
Ev-vi - - va!
Be wel - come!
ri - va!
shoreward!
Ev-vi - - va!
Be wel - come!
Al - lo sbar - co!
Pull to-ge - ther!
Ev-vi - - va!
Be wel - come!

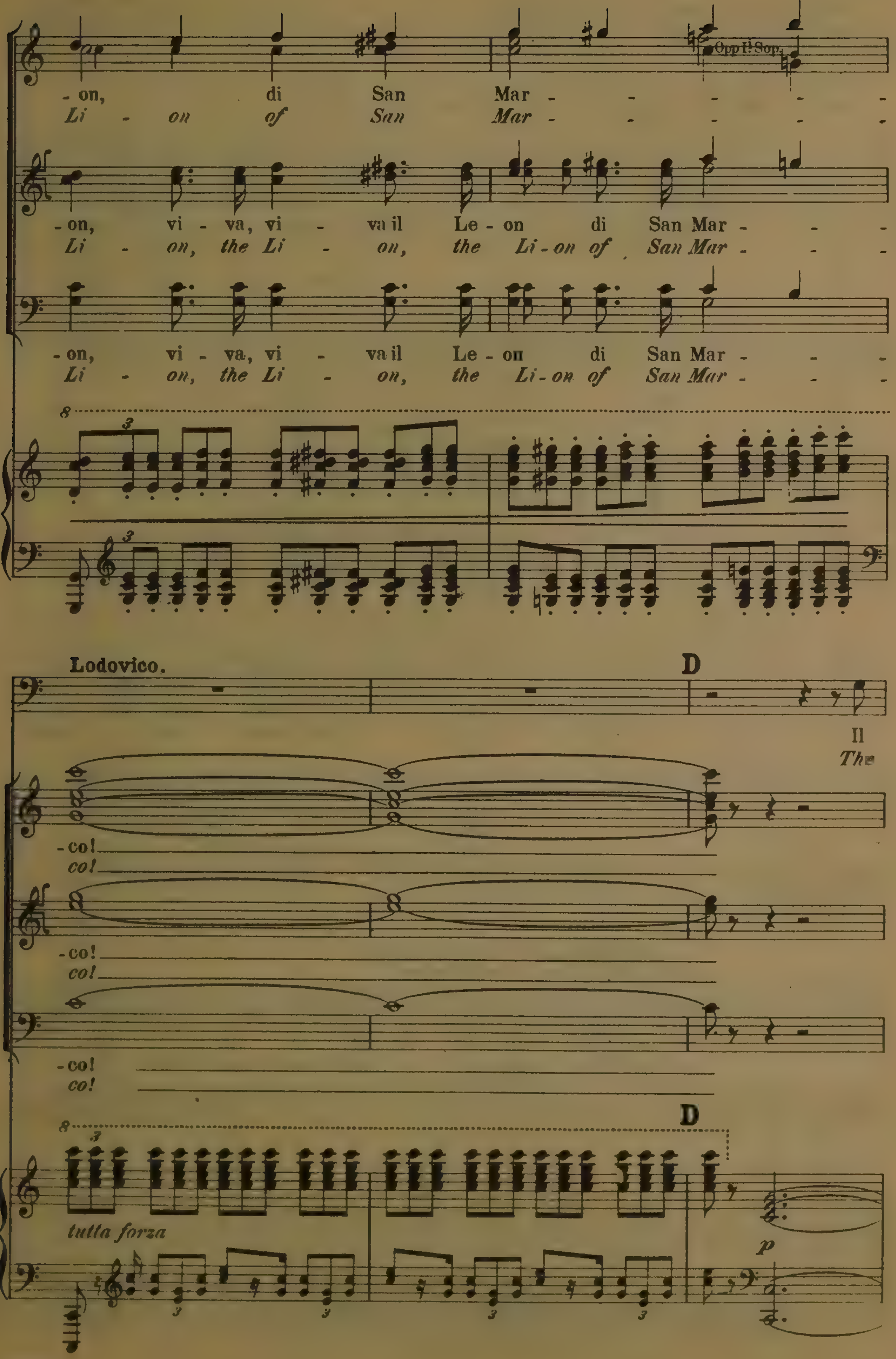

O.
Fa ch'io m'abbia un ve - len per que - sta not - te.
Jago. This same night she must die; get me some poi-son.
Il to - sco no,
With poi - son no!
Ev - vi - va il Le - on di San Mar - co!
Thrice hail to the Li - on of San Mar - co!
J.
val me - glio sof - fo - car - la,
Much bet - ter 'tis to strangle her,
là, nel suo let - to, là, do - ve ha pec - ca - -
There in her bed yea, the bed she has de -
p
pp

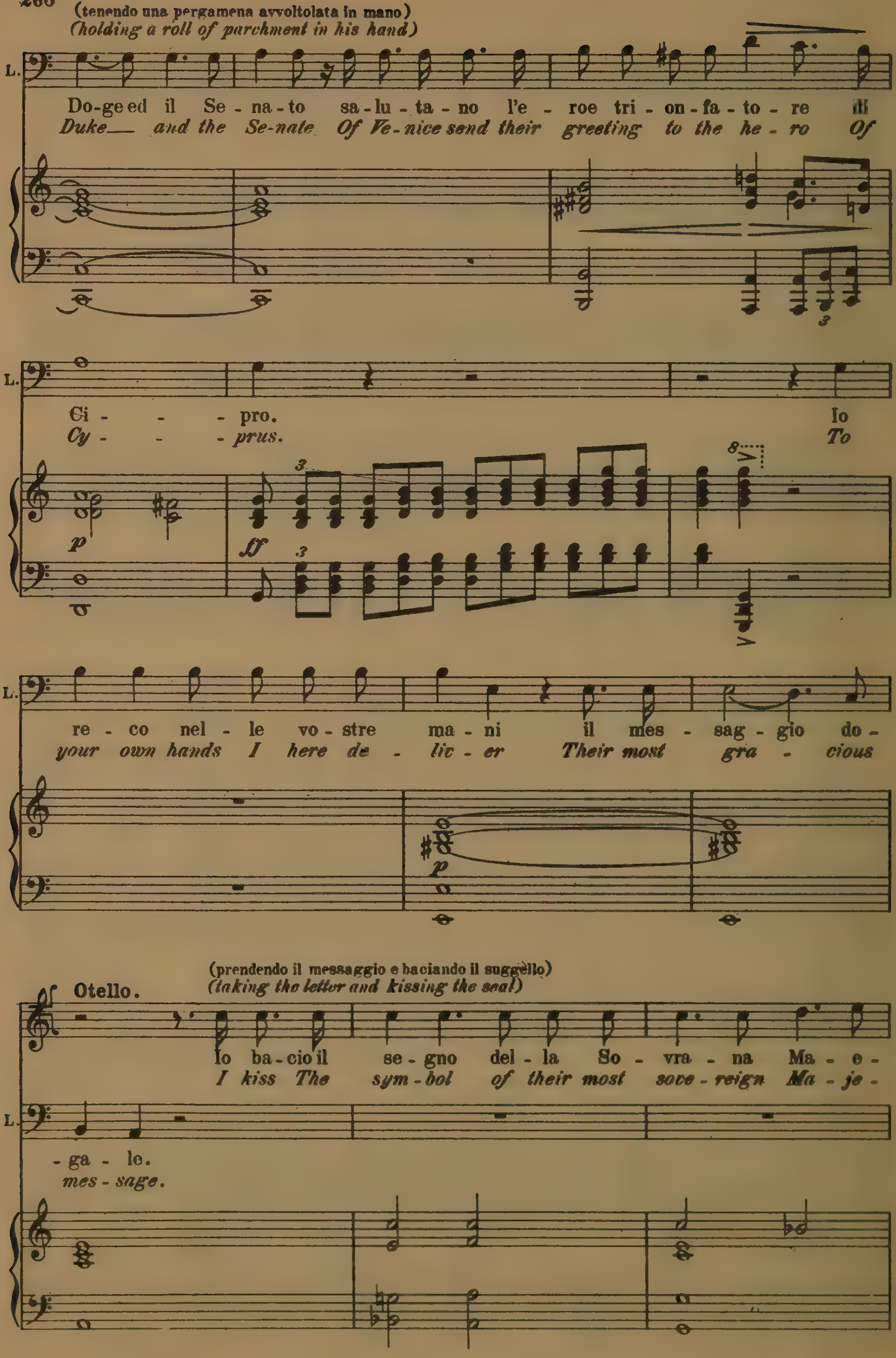

Otello.
Questa giustizia tua mi piace.
Good, good, the justice of it pleases.
a mezza voce
-to.
filed.
A Cassio Jago provvederà.
For Cassio I will myself provide.
Jago, fin d'ora mio Capitano t'eleggo.
Thou from this hour Iago shalt be my lieutenant.
Mio Duce, grazie vi rendo!
My Gen'ral thanks I do proffer.
B
Ecco gli Ambasciatori.
There's some one come from Venice.
m.d.
Li accoglie - te.
Go, receive him;
Ma ad evitar so-
And, to avoid sus-
staccato
p

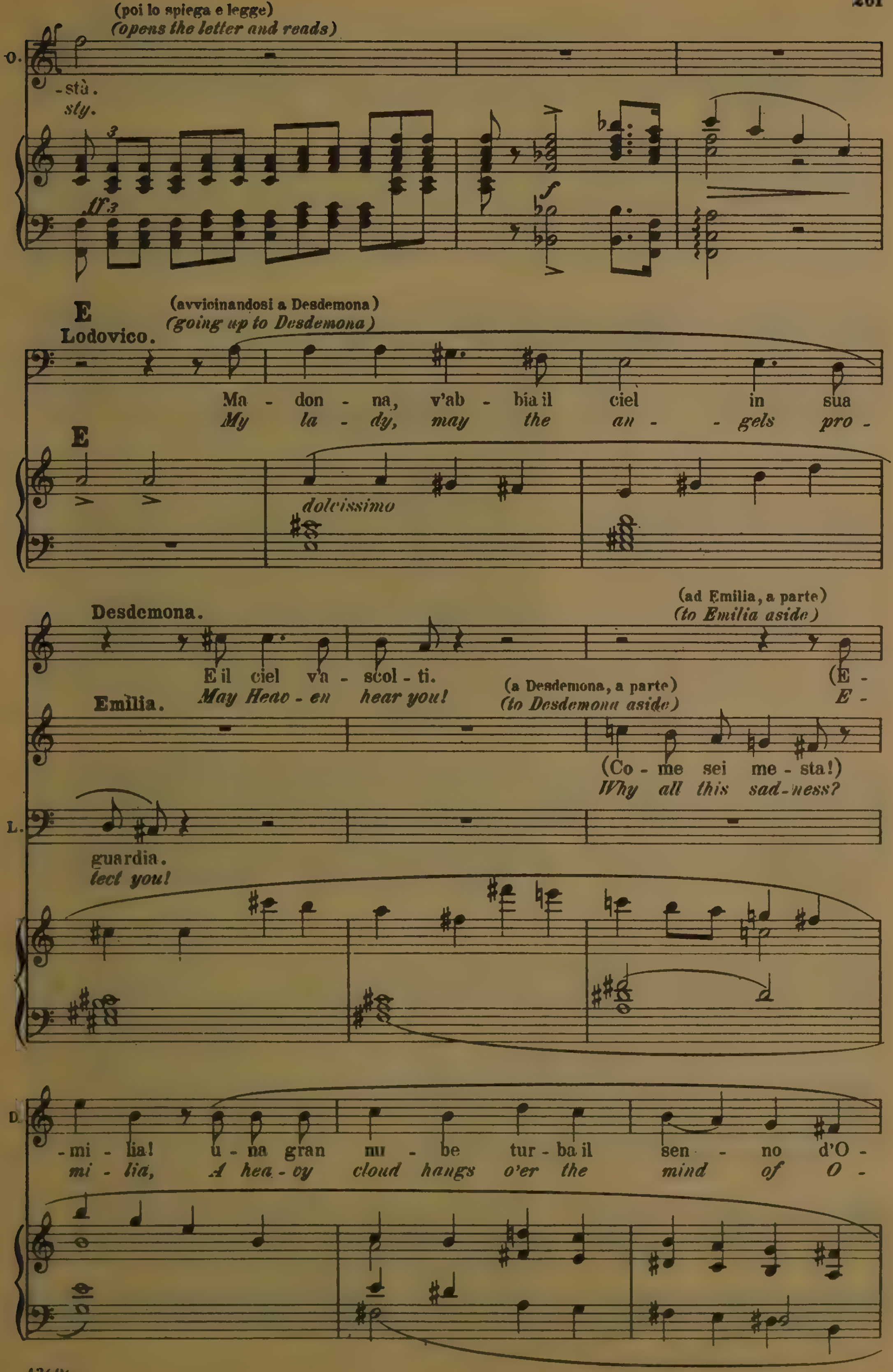

J.
-spet-ti De-sde-mo-na si mo-strì a quei Mes-se-ri.
pi-cion Let Des-de-mo-na with your-self be pre-sent.
(Jago esce dalla porta di sinistra: Otello s'avvia verso il fondo per ricevere gli Ambasciatori)
(exit Iago right. Othello goes towards back to receive the Ambassadors.)
Otello.
Sì, qui l'ad-du-ci.
Yea, go to call her.
(Trombe interne)
(Trumpets behind)
cresc.
cresc.
f
ff

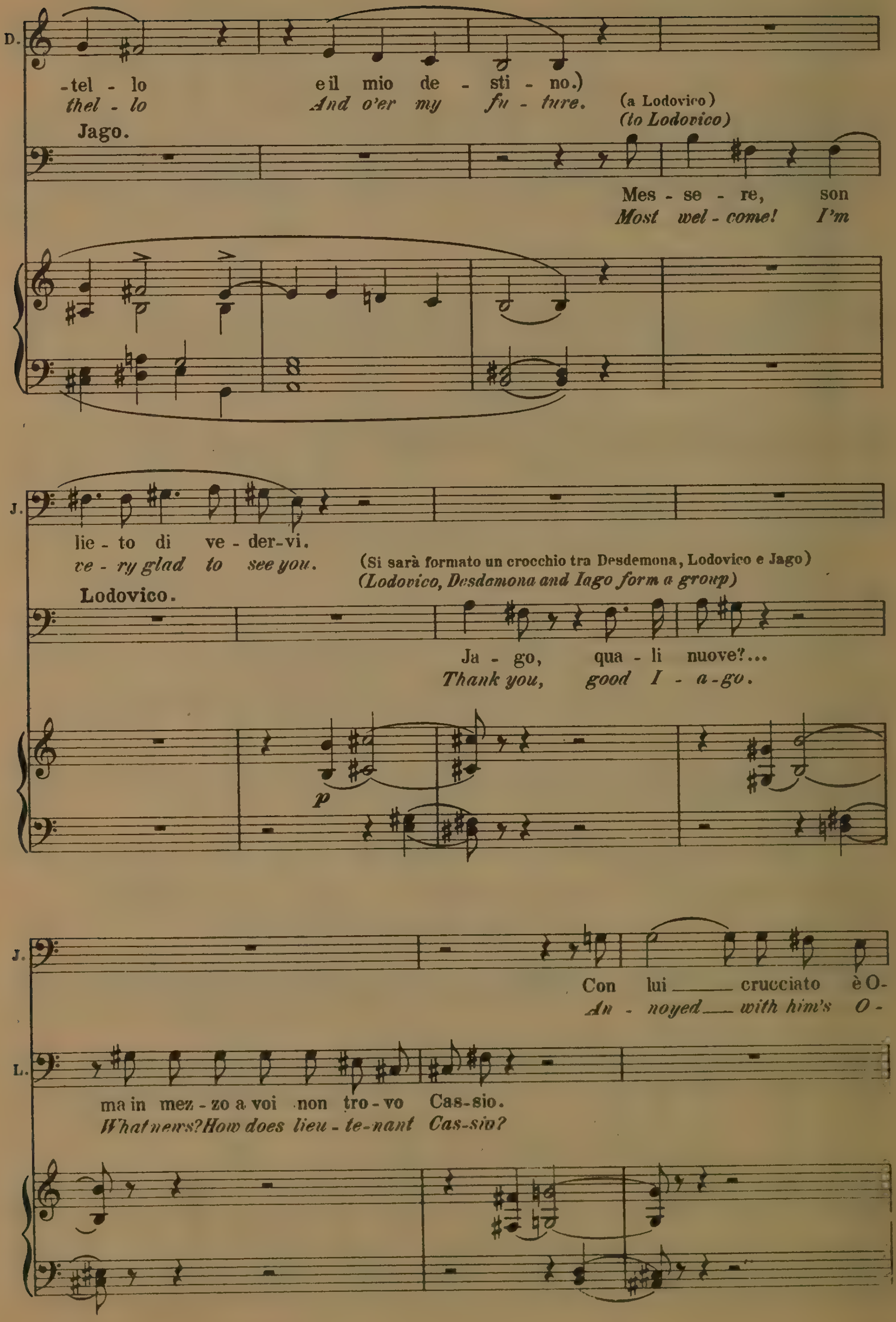


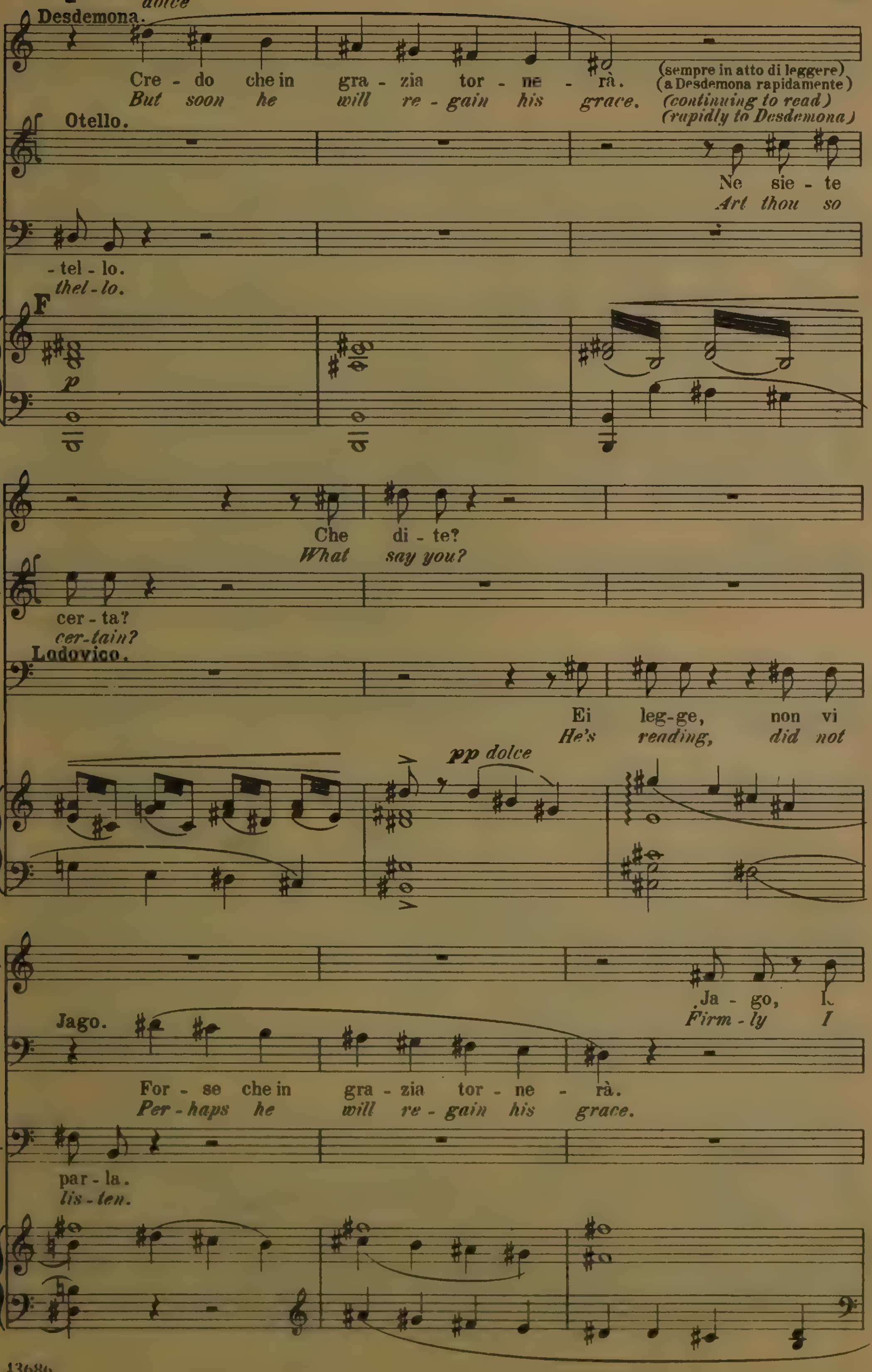
Scene VII. (Entrano Jago, Lodovico, Roderigo, l'Araldo. — Desdemona con Emilia — Dignitarî della Repubblica Veneta — Gentiluomini e Dame — Soldati — Trombettieri, poi Cassio.)
(Enter Iago, Lodovico, Roderigo, the Herald. — Desdemona with Emilia — Dignitaries of the Venetian Republic — Gentlemen and Ladies, Soldiers, Trumpeters, afterwards Cassio.)


Mar - co! Ev - vi - va, ev - vi - va! Ev - vi - va, ev-
Mar - co! Thrice wel - come, wel - come! Thrice wel - come,
Mar - co! Ev - vi - va, ev - vi - va! Ev - vi - va, ev-
Mar - co! Thrice wel - come, wel - come! Thrice wel - come,
Mar - co! Ev - vi - va, ev - vi - va! Ev - vi - va, ev-
Mar - co! Thrice wel - come, wel - come! Thrice wel - come,
- vi - - - va, ev - vi - - - va, ev - vi - va il Le -
wel - - come, wel - - come, wel - come! Hail the
- vi - - - va, ev - vi - - - va, ev - vi - va il Le -
wel - - come, wel - - come, wel - come! Hail the
- vi - - - va, ev - vi - - - va, ev - vi - va il Le -
wel - - come, wel - - come, wel - come! Hail the

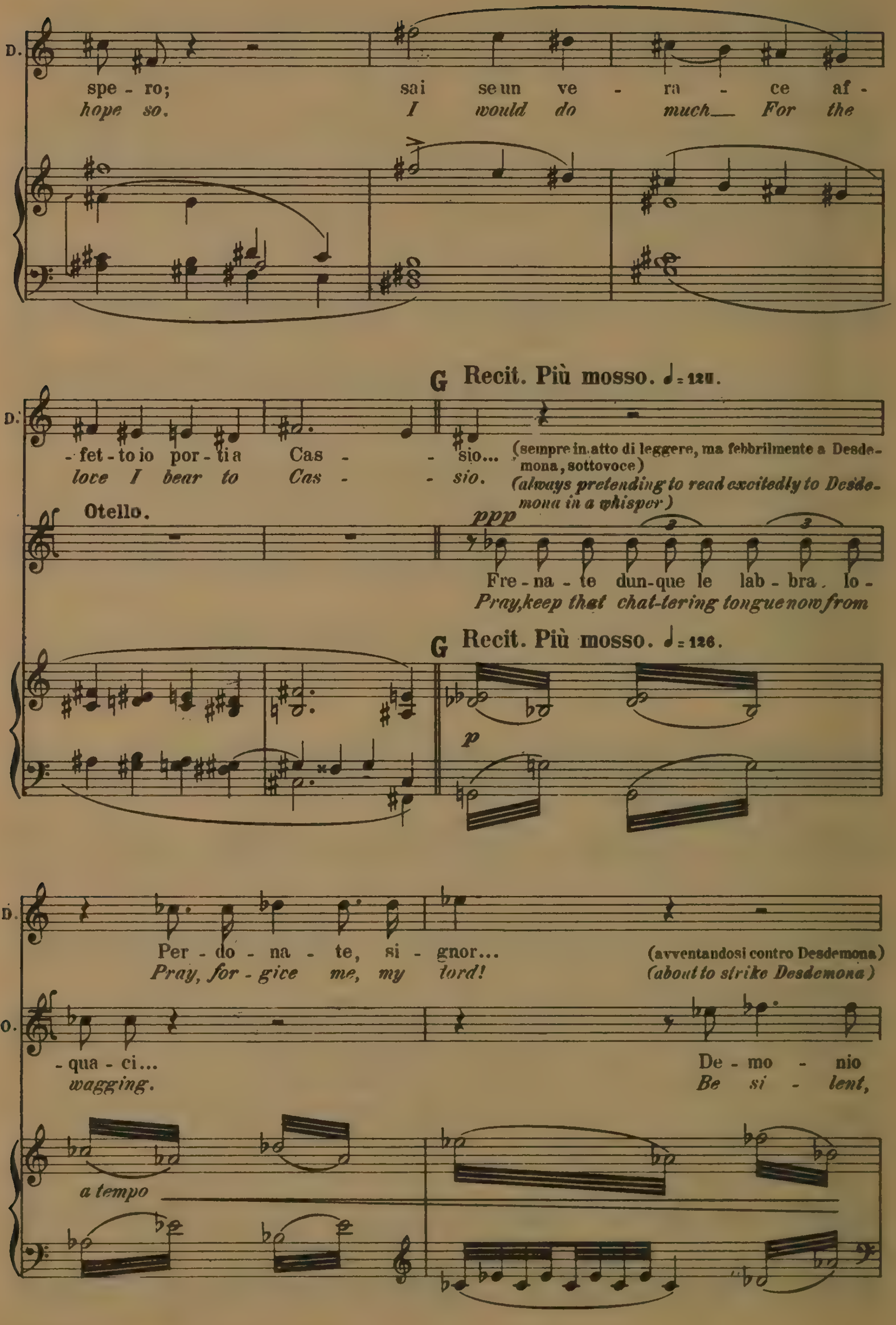
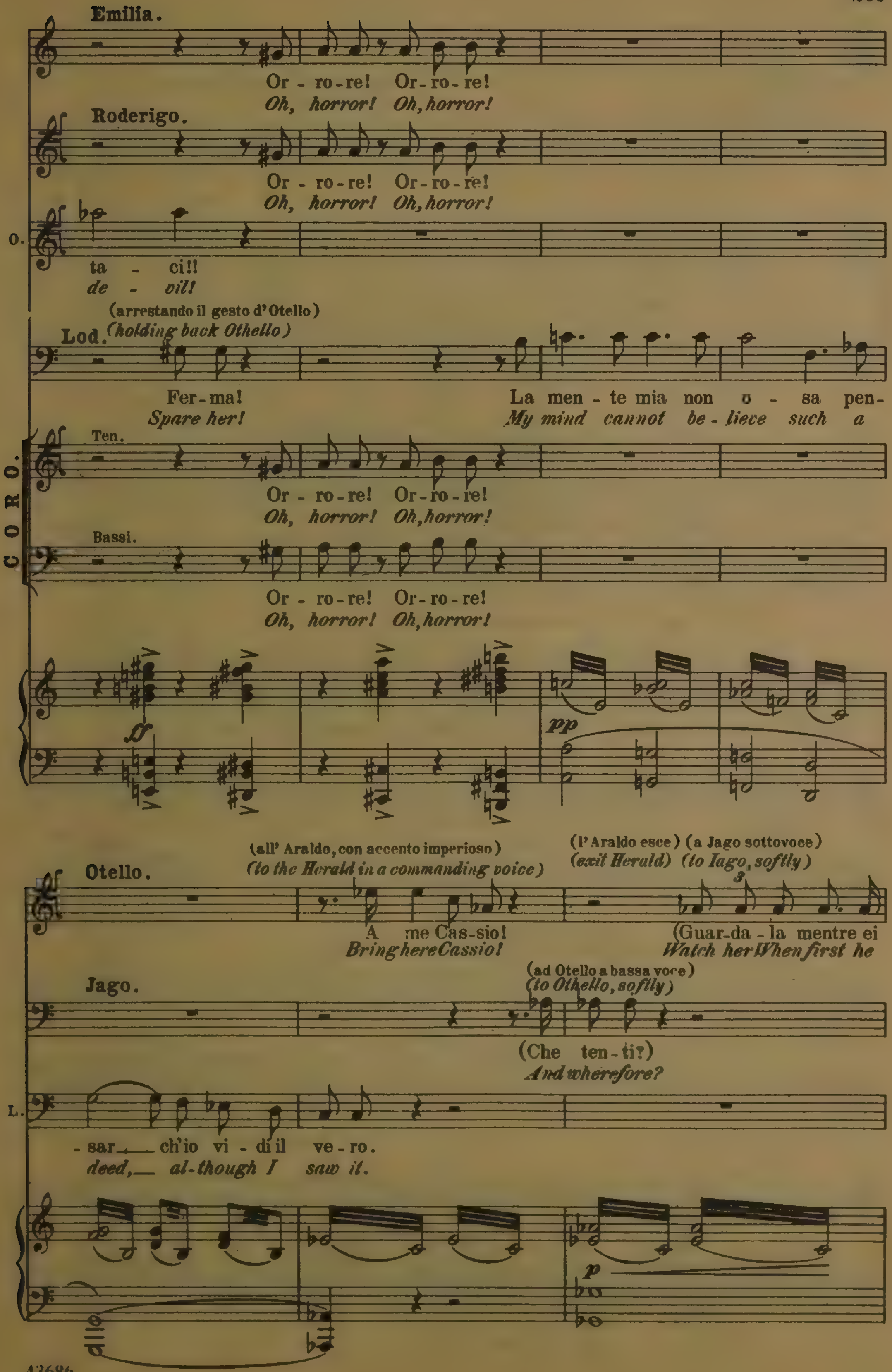

-on, di San Mar - - - - -
Li - on of San Mar - - - - -
Opp I! Sop.
-on, vi - va, vi - va il Le - on di San Mar - - -
Li - on, the Li - on, the Li - on of San Mar - - -
-on, vi - va, vi - va il Le - on di San Mar - - -
Li - on, the Li - on, the Li - on of San Mar - - -
Lodovico.
D
Il
The
-co!
co!
-co!
co!
-co!
co!
D
tutta forza
p

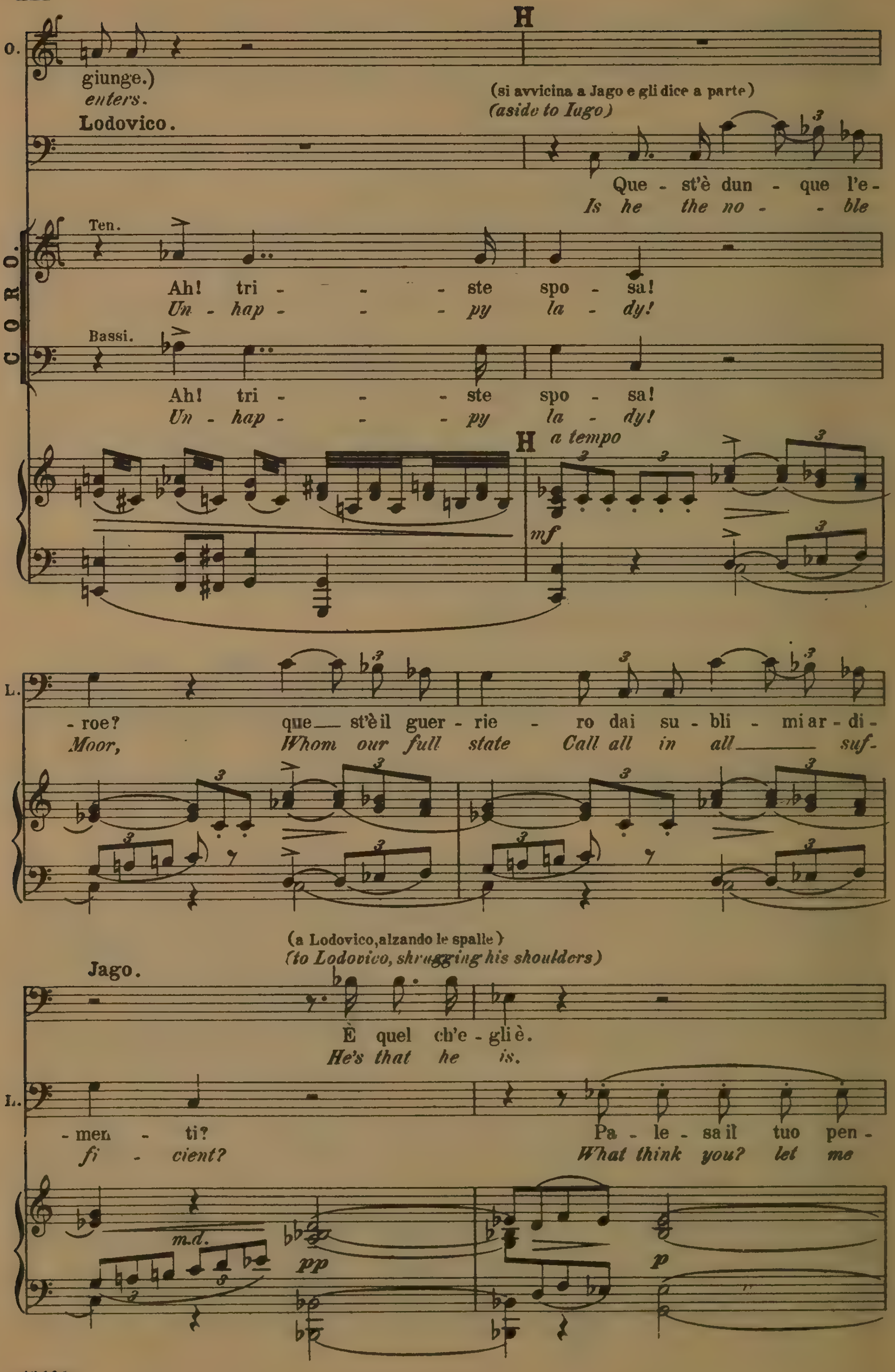

(tenendo una pergamena avvoltolata in mano)
(holding a roll of parchment in his hand)
L.
Do-ge ed il Se - na - to sa - lu - ta - no l'e - roe tri - on - fa - to - re di
Duke and the Se-nate Of Ve-nice send their greeting to the he - ro Of
Ci - - - pro. Io
Cy - - - prus. To
p
ff
re - co nel - le vo - stre ma - ni il mes - sag - gio do -
your own hands I here de - liv - er Their most gra - cious
Otello.
(prendendo il messaggio e baciando il suggello)
(taking the letter and kissing the seal)
Io ba - cio il se - gno del - la So - vra - na Ma - e -
I kiss The sym - bol of their most sove - reign Ma - je -
- ga - le.
mes - sage.

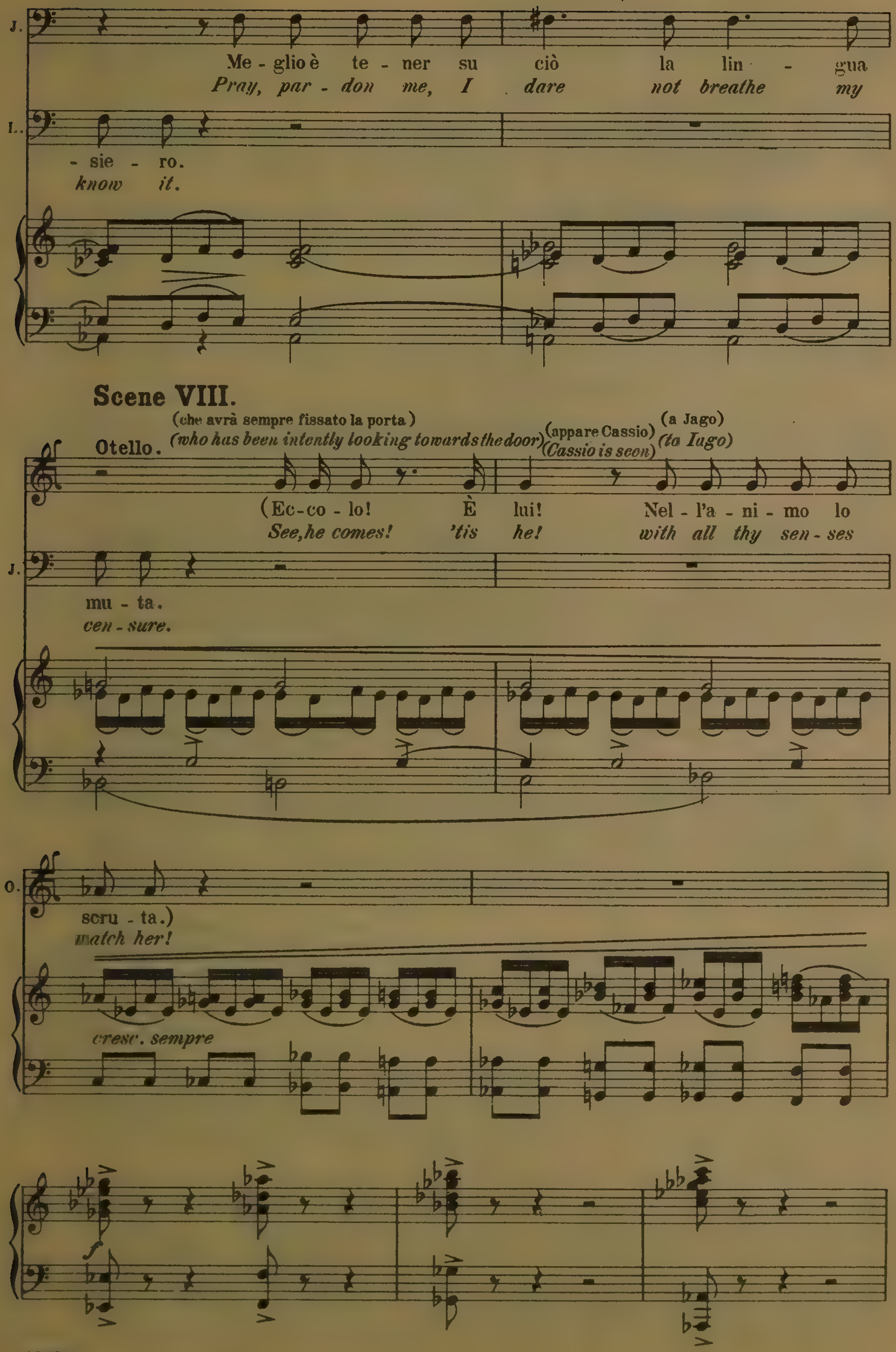

(poi lo spiega e legge)
(opens the letter and reads)
O.
-stà.
sty.
ff
f
E
Lodovico.
(avvicinandosi a Desdemona)
(going up to Desdemona)
Ma - don - na, v'ab - bia il ciel in sua
My la - dy, may the an - - gels pro -
E
dolcissimo
Desdemona.
E il ciel v'a - scol - ti.
May Heav - en hear you!
(ad Emilia, a parte)
(to Emilia aside)
(E -
E -
Emilia.
(a Desdemona, a parte)
(to Desdemona aside)
(Co - me sei me - sta!)
Why all this sad - ness?
L.
guardia.
tect you!
D.
- mi - lia! u - na gran nu - be tur - ba il sen - no d'O -
mi - lia, A hea - vy cloud hangs o'er the mind of O -

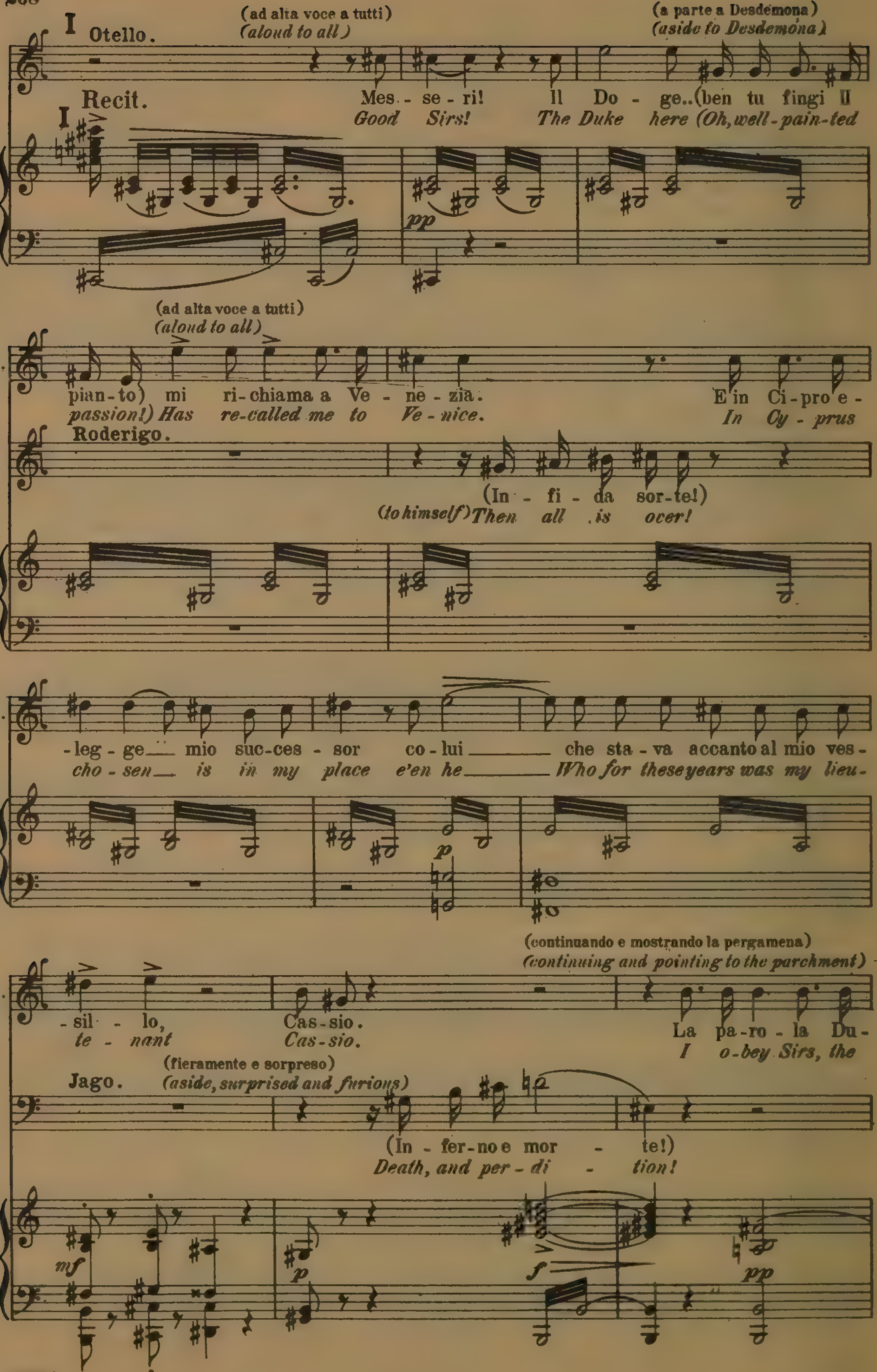
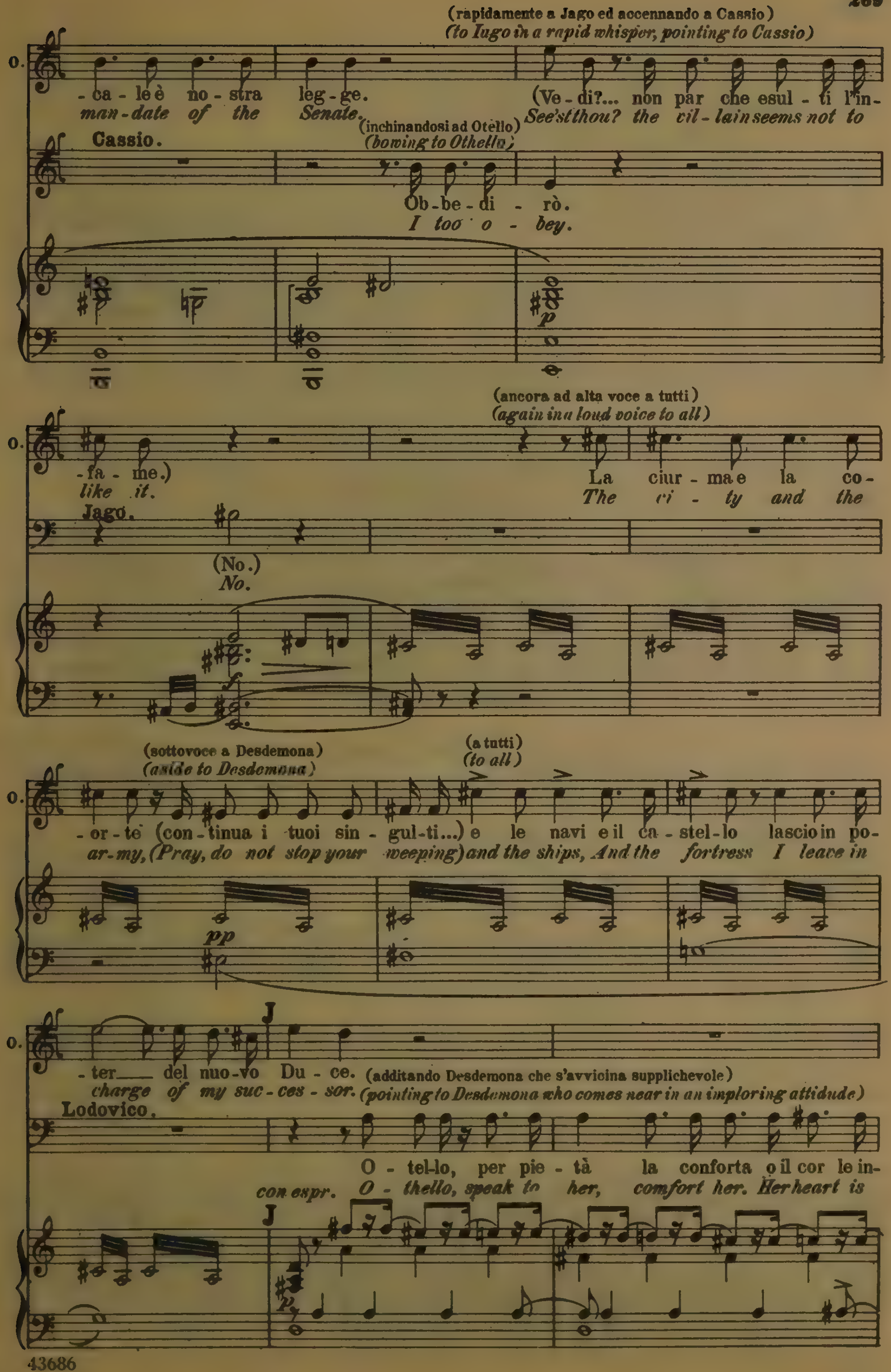

D.
-tel - lo e il mio de - sti - no.)
thel - lo And o'er my fu - ture.
(a Lodovico)
(to Lodovico)
Jago.
Mes - se - re, son
Most wel - come! I'm
J.
lie - to di ve - der - vi.
ve - ry glad to see you.
(Si sarà formato un crocchio tra Desdemona, Lodovico e Jago)
(Lodovico, Desdemona and Iago form a group)
Lodovico.
Ja - go, qua - li nuove?...
Thank you, good I - a - go.
p
J.
Con lui crucciato è O-
An - noyed with him's O -
L.
ma in mez - zo a voi non tro - vo Cas - sio.
What news? How does lieu - te - nant Cas - sio?

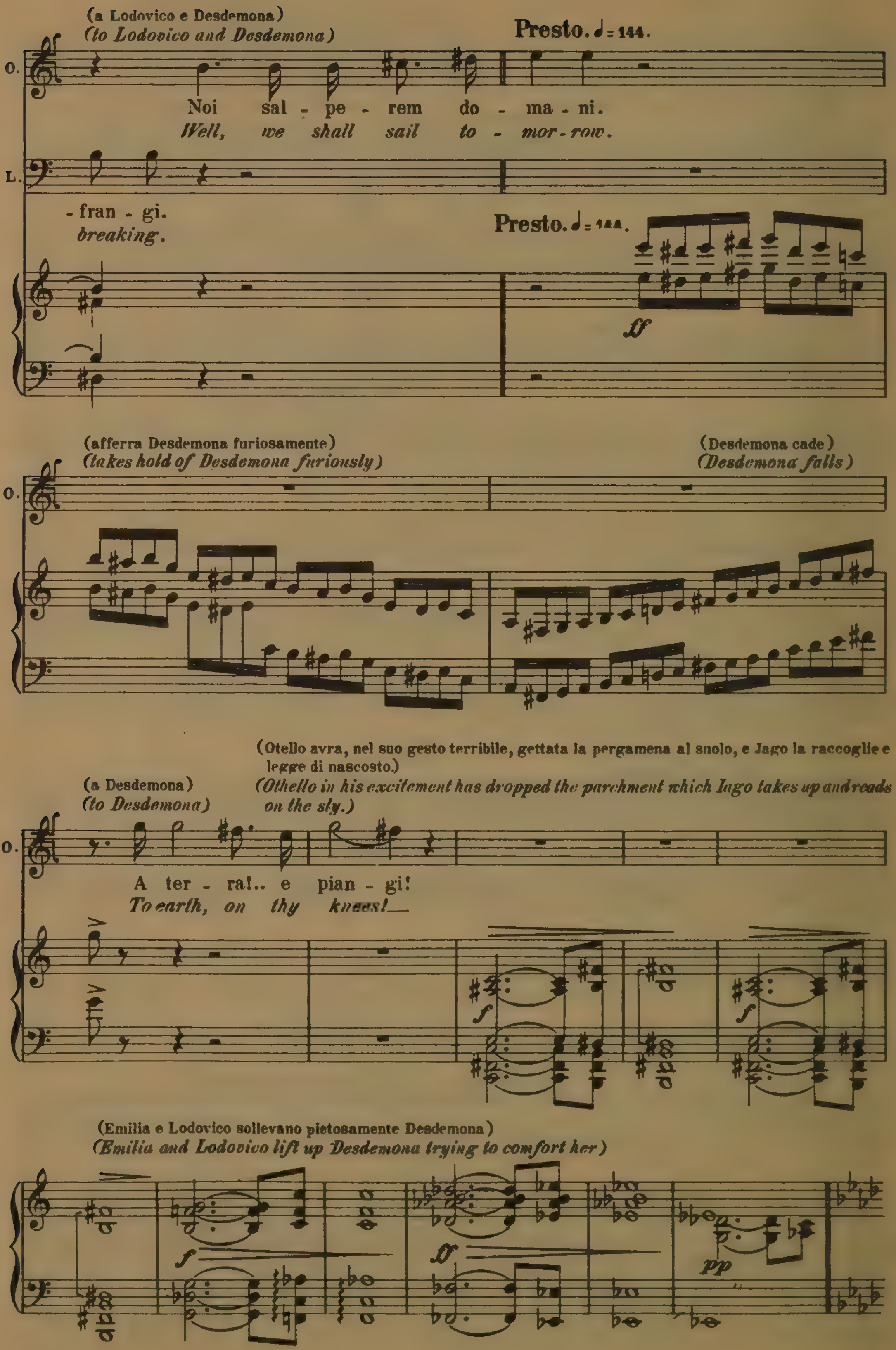

F
dolce
Desdemona.
Cre - do che in gra - zia tor - ne - rà.
But soon he will re - gain his grace.
(sempre in atto di leggere)
(a Desdemona rapidamente)
(continuing to read)
(rapidly to Desdemona)
Otello.
Ne sie - te
Art thou so
J.
- tel - lo.
thel - lo.
p
D.
Che di - te?
What say you?
O.
cer - ta?
cer - tain?
Lodovico.
Ei leg-ge, non vi
He's reading, did not
pp dolce
Ja - go, I
Firm - ly I
Jago.
For - se che in gra - zia tor - ne - rà.
Per - haps he will re - gain his grace.
L.
par - la.
lis - ten.

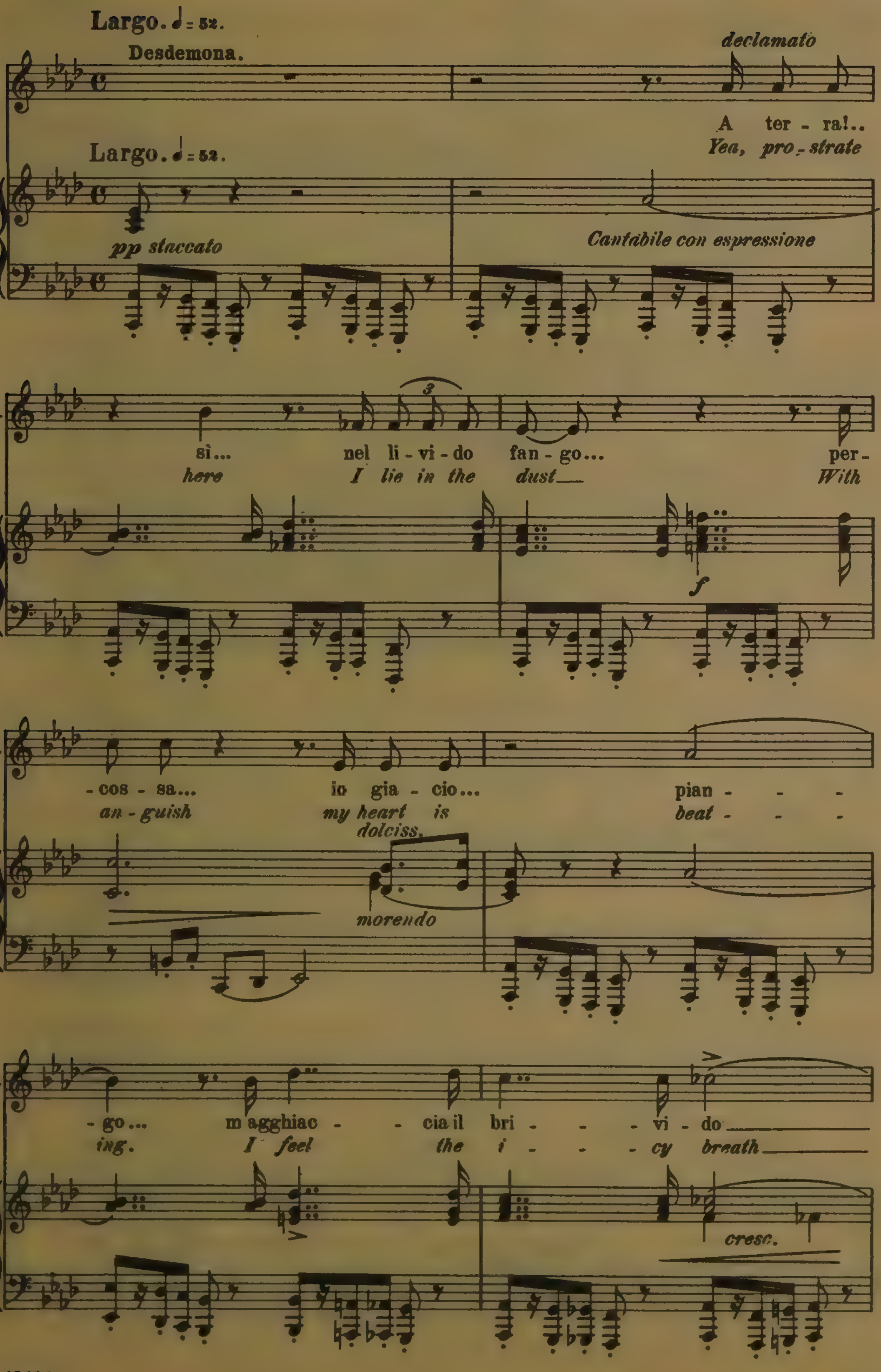

D.
spe - ro;
hope so.
sai se un ve - ra - ce af -
I would do much— For the
G Recit. Più mosso. 𝅗𝅥 = 126.
- fet - to io por - ti a Cas - sio...
love I bear to Cas - sio.
(sempre in atto di leggere, ma febbrilmente a Desdemona, sottovoce)
(always pretending to read excitedly to Desdemona in a whisper)
Otello.
ppp
Fre - na - te dun-que le lab - bra lo -
Pray, keep that chat-tering tongue now from
G Recit. Più mosso. 𝅗𝅥 = 126.
p
D.
Per - do - na - te, si - gnor...
Pray, for - give me, my lord!
(avventandosi contro Desdemona)
(about to strike Desdemona)
O.
- qua - ci...
wagging.
De - mo - nio
Be si - lent,
a tempo

Emilia.
Or - ro-re! Or-ro-re!
Oh, horror! Oh, horror!
Roderigo.
Or - ro-re! Or-ro-re!
Oh, horror! Oh, horror!
O.
ta - ci!!
de - vil!
(arrestando il gesto d'Otello)
(holding back Othello)
Lod.
Fer-ma!
Spare her!
La men - te mia non o - sa pen-
My mind cannot be - lieve such a
CORO.
Ten.
Or - ro-re! Or-ro-re!
Oh, horror! Oh, horror!
Bassi.
Or - ro-re! Or-ro-re!
Oh, horror! Oh, horror!
ff
pp
(all' Araldo, con accento imperioso)
(to the Herald in a commanding voice)
(l'Araldo esce) (a Jago sottovoce)
(exit Herald) (to Iago, softly)
Otello.
A me Cas-sio!
Bring here Cassio!
(Guar-da - la mentre ei
Watch her When first he
(ad Otello a bassa voce)
(to Othello, softly)
Jago.
(Che ten-ti?)
And wherefore?
L.
- sar_ ch'io vi - di il ve - ro.
deed,_ al-though I saw it.
p

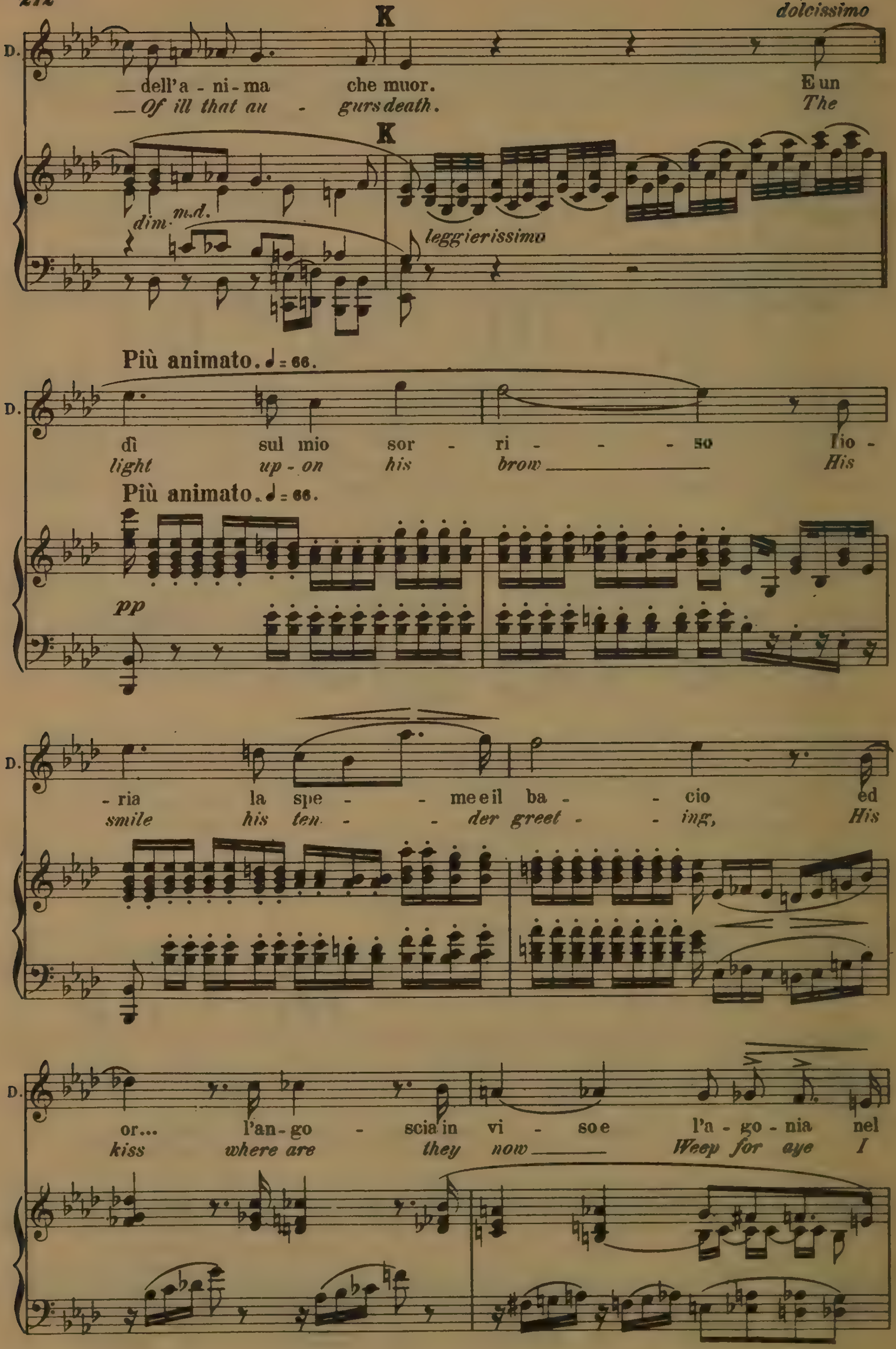

H
O.
giunge.)
enters.
Lodovico.
(si avvicina a Jago e gli dice a parte)
(aside to Iago)
Que - st'è dun - que l'e -
Is he the no - ble
CORO
Ten.
Ah! tri - ste spo - sa!
Un - hap - py la - dy!
Bassi.
Ah! tri - ste spo - sa!
Un - hap - py la - dy!
H a tempo
mf
L.
- roe? que— st'è il guer - rie - ro dai su - bli - mi ar - di -
Moor, Whom our full state Call all in all— suf-
(a Lodovico, alzando le spalle)
(to Lodovico, shrugging his shoulders)
Jago.
È quel ch'e - gli è.
He's that he is.
L.
- men - ti?
fi - cient?
Pa - le - sa il tuo pen -
What think you? let me
m.d.
pp
p

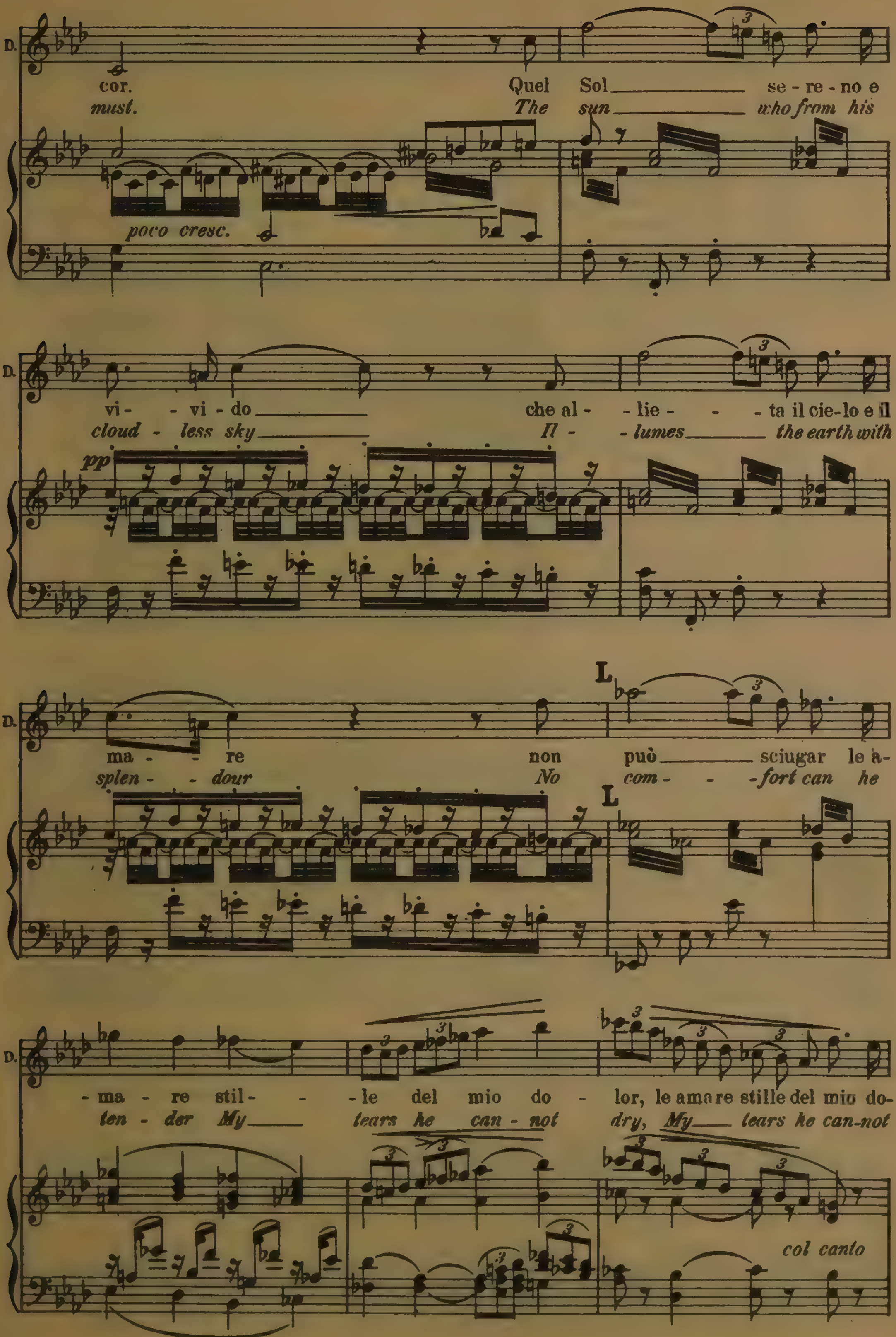

J.
Me - glio è te - ner su ciò la lin - gua
Pray, par - don me, I dare not breathe my
I.
- sie - ro.
know it.
Scene VIII.
(che avrà sempre fissato la porta)
Otello. (who has been intently looking towards the door)
(appare Cassio)
(Cassio is seen)
(a Jago)
(to Iago)
(Ec-co - lo! È lui! Nel - l'a - ni - mo lo
See, he comes! 'tis he! with all thy sen - ses
J.
mu - ta.
cen - sure.
O.
scru - ta.)
watch her!
cresc. sempre
f

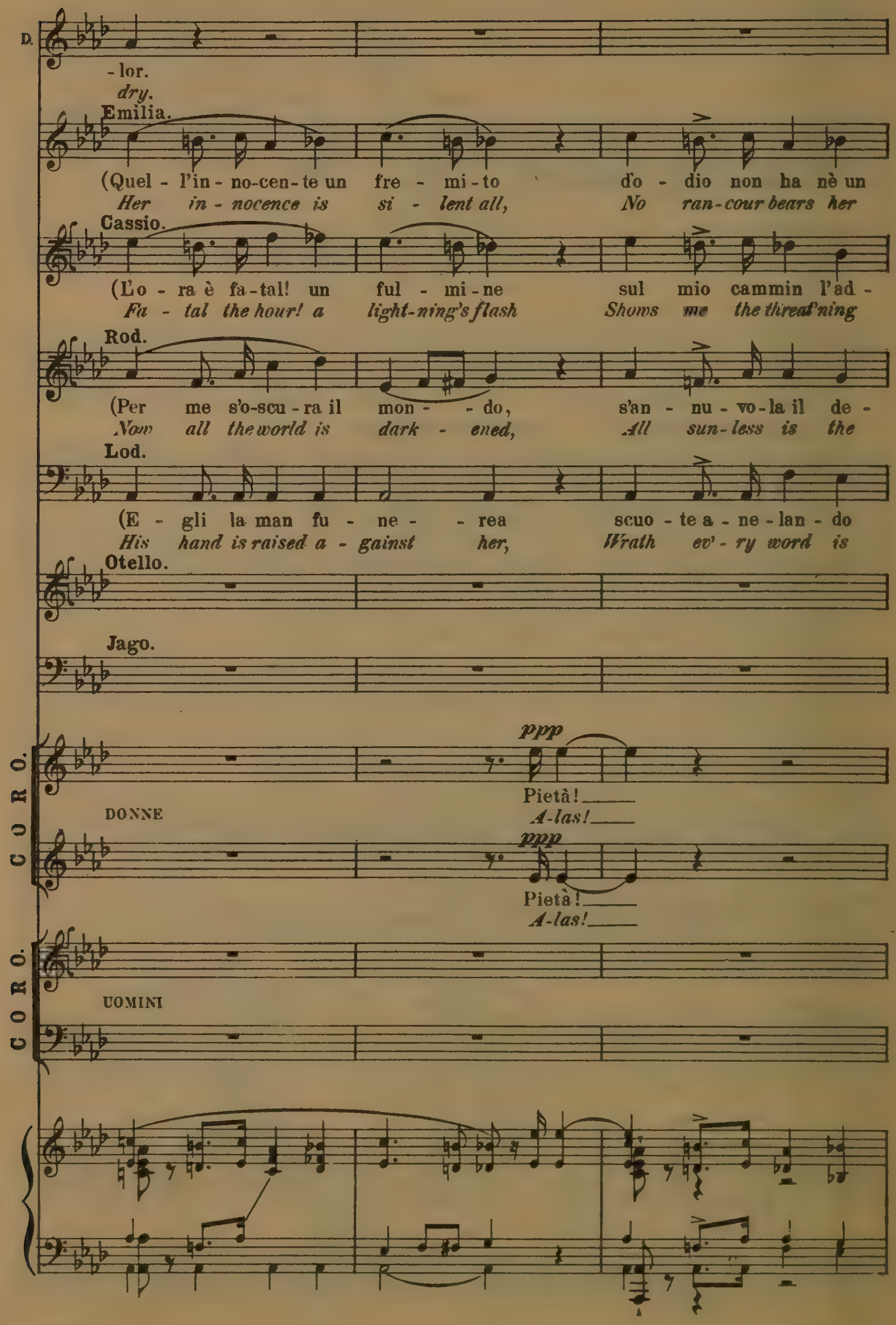

I Otello.
(ad alta voce a tutti)
(aloud to all)
(a parte a Desdemona)
(aside to Desdemona)
Recit.
Mes - se - ri! Il Do - ge..(ben tu fingi il
Good Sirs! The Duke here (Oh, well-pain-ted
pp
(ad alta voce a tutti)
(aloud to all)
pian-to) mi ri-chiama a Ve - ne - zia. E in Ci-pro e-
passion!) Has re-called me to Ve - nice. In Cy - prus
Roderigo.
(In - fi - da sor-te!)
(to himself) Then all is over!
-leg - ge mio suc-ces - sor co-lui che sta - va accanto al mio ves-
cho - sen is in my place e'en he Who for these years was my lieu-
p
(continuando e mostrando la pergamena)
(continuing and pointing to the parchment)
-sil - lo, Cas-sio. La pa-ro - la Du-
te - nant Cas-sio. I o-bey Sirs, the
Jago. (fieramente e sorpreso)
(aside, surprised and furious)
(In - fer-no e mor - te!)
Death, and per - di - tion!
mf
p
f
pp

(rapidamente a Jago ed accennando a Cassio)
(to Iago in a rapid whisper, pointing to Cassio)
O.
-ca - le è no - stra leg - ge. (Ve - di?... non par che esul - ti l'in-
man - date of the Senate. See'st thou? the vil - lain seems not to
Cassio.
(inchinandosi ad Otello)
(bowing to Othello)
Ob - be - di - rò.
I too o - bey.
p
- fa - me.)
like it.
Jago.
(No.)
No.
(ancora ad alta voce a tutti)
(again in a loud voice to all)
La ciur - ma e la co-
The ci - ty and the
f
(sottovoce a Desdemona)
(aside to Desdemona)
(a tutti)
(to all)
- or - te (con - tinua i tuoi sin - gul - ti...) e le navi e il ca - stel - lo lascio in po-
ar - my, (Pray, do not stop your weeping) and the ships, And the fortress I leave in
pp
J
- ter del nuo - vo Du - ce. (additando Desdemona che s'avvicina supplichevole)
charge of my suc - ces - sor. (pointing to Desdemona who comes near in an imploring attidude)
Lodovico.
O - tel-lo, per pie - tà la conforta o il cor le in-
con espr. O - thello, speak to her, comfort her. Her heart is
p

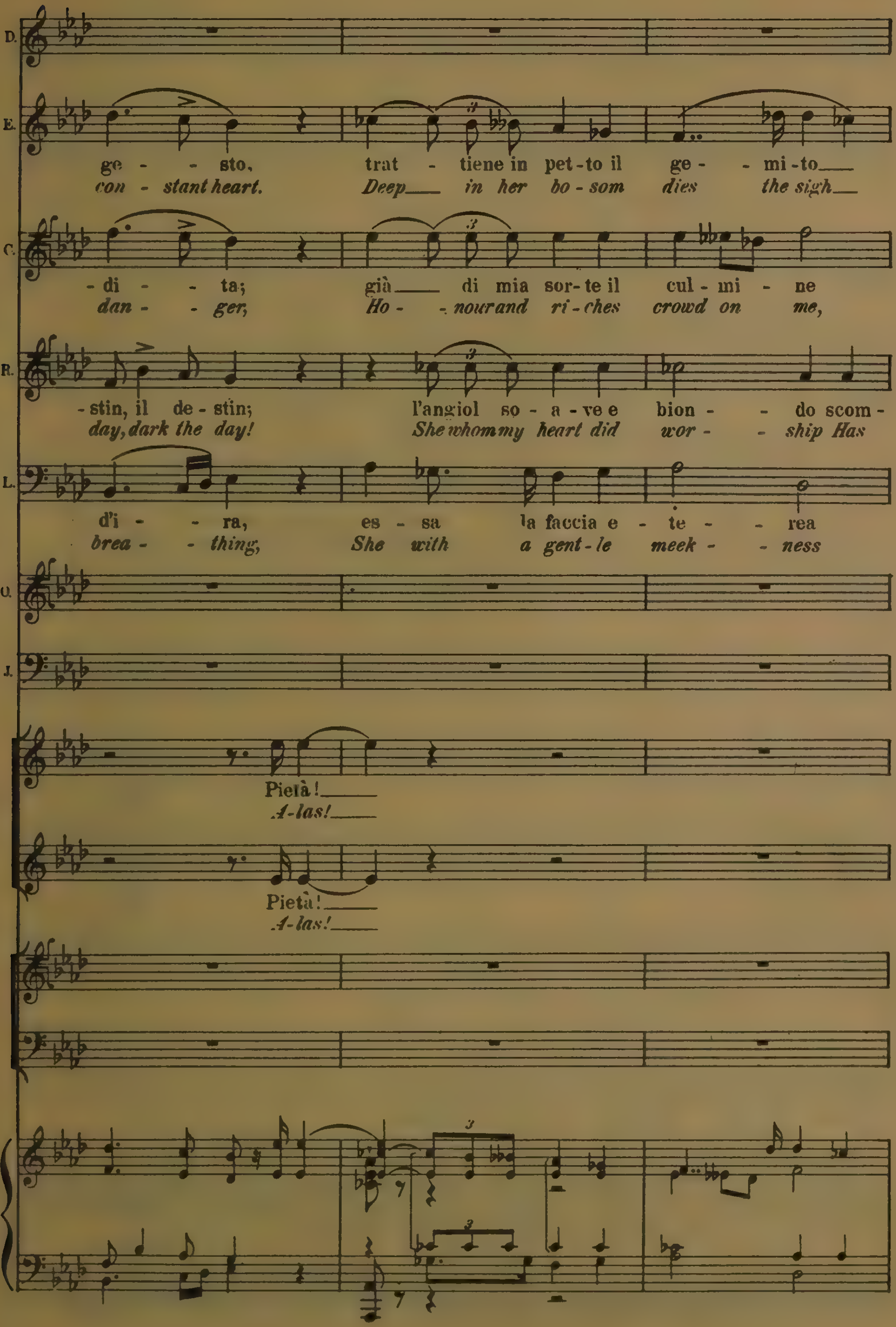

(a Lodovico e Desdemona)
(to Lodovico and Desdemona)
Presto. 𝅗𝅥 = 144.
O.
Noi sal - pe - rem do - ma - ni.
Well, we shall sail to - mor - row.
L.
- fran - gi.
breaking.
Presto. 𝅗𝅥 = 144.
ff
(afferra Desdemona furiosamente)
(takes hold of Desdemona furiously)
(Desdemona cade)
(Desdemona falls)
(Otello avrà, nel suo gesto terribile, gettata la pergamena al suolo, e Jago la raccoglie e legge di nascosto.)
(Othello in his excitement has dropped the parchment which Iago takes up and reads on the sly.)
(a Desdemona)
(to Desdemona)
A ter - ra!.. e pian - gi!
To earth, on thy knees!
f
(Emilia e Lodovico sollevano pietosamente Desdemona)
(Emilia and Lodovico lift up Desdemona trying to comfort her)
ff
pp

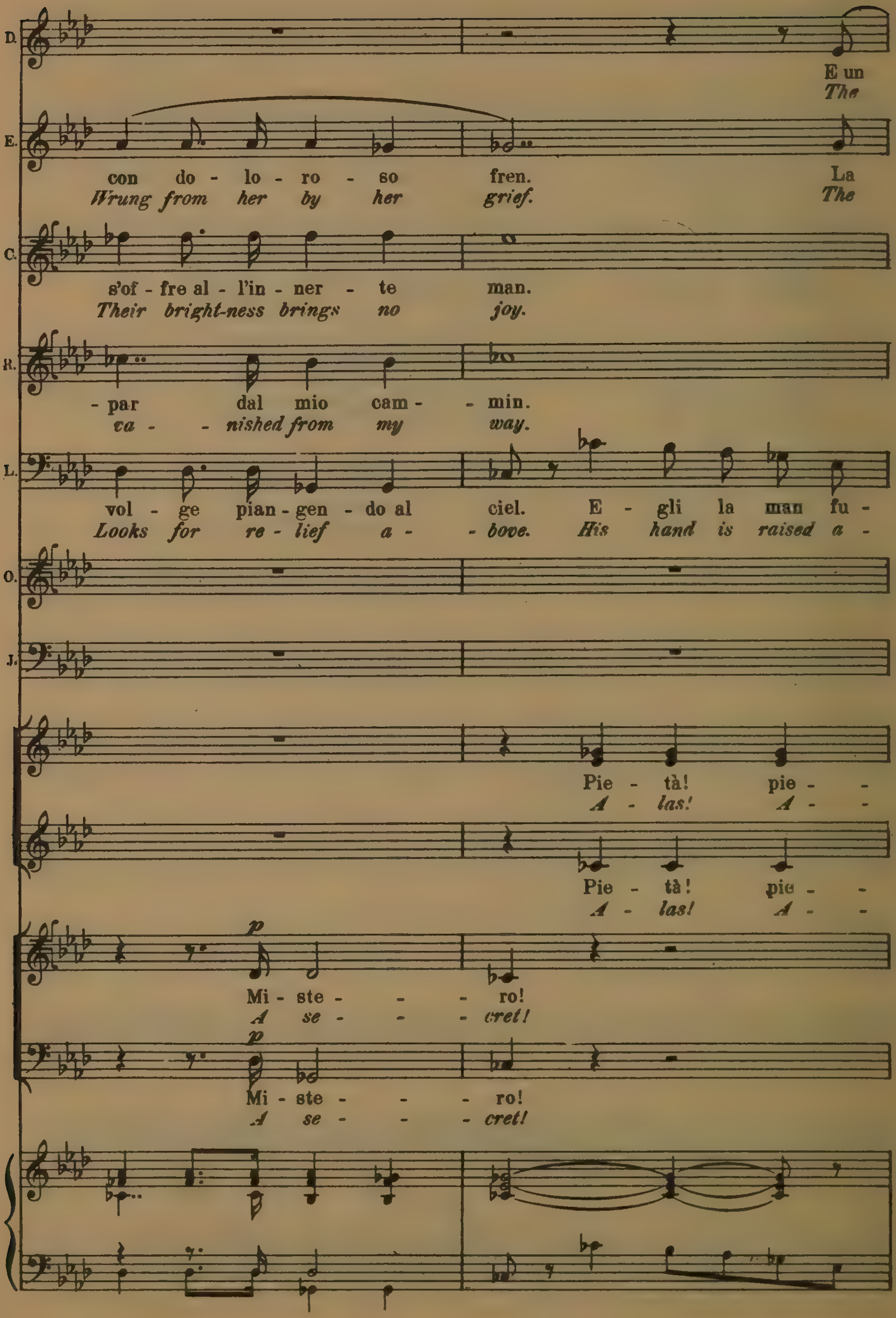
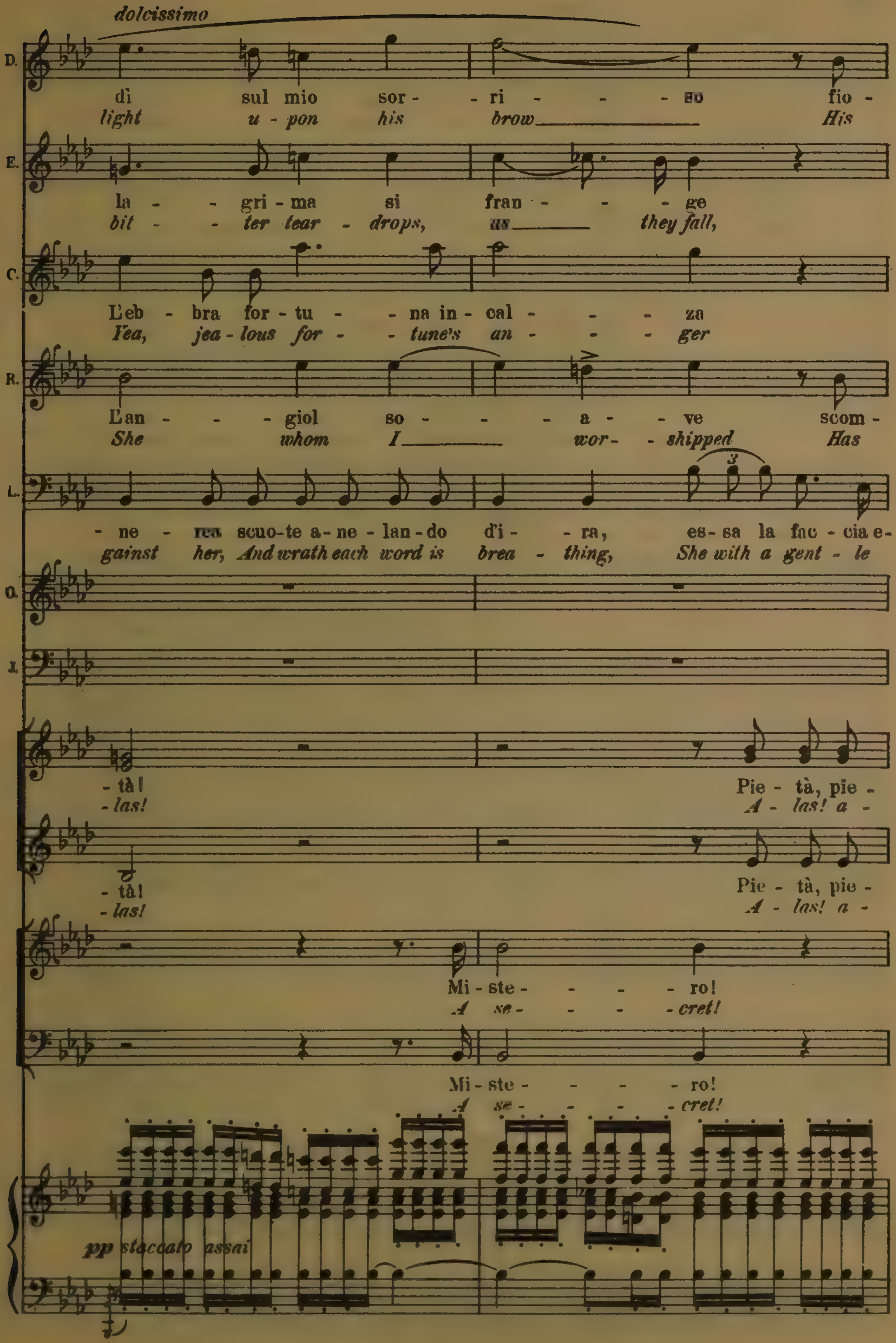

Largo. ♩= 52.
Desdemona.
declamato
A ter - ra!..
Yea, pro - strate
Largo. ♩= 52.
pp staccato
Cantabile con espressione
D.
sì... nel li - vi - do fan - go... per-
here I lie in the dust With
f
D.
- cos - sa... io gia - cio... pian - - -
an - guish my heart is beat - - -
dolciss.
morendo
D.
- go... m'agghiac - cia il bri - - - vi - do
ing. I feel the i - - - cy breath
cresc.

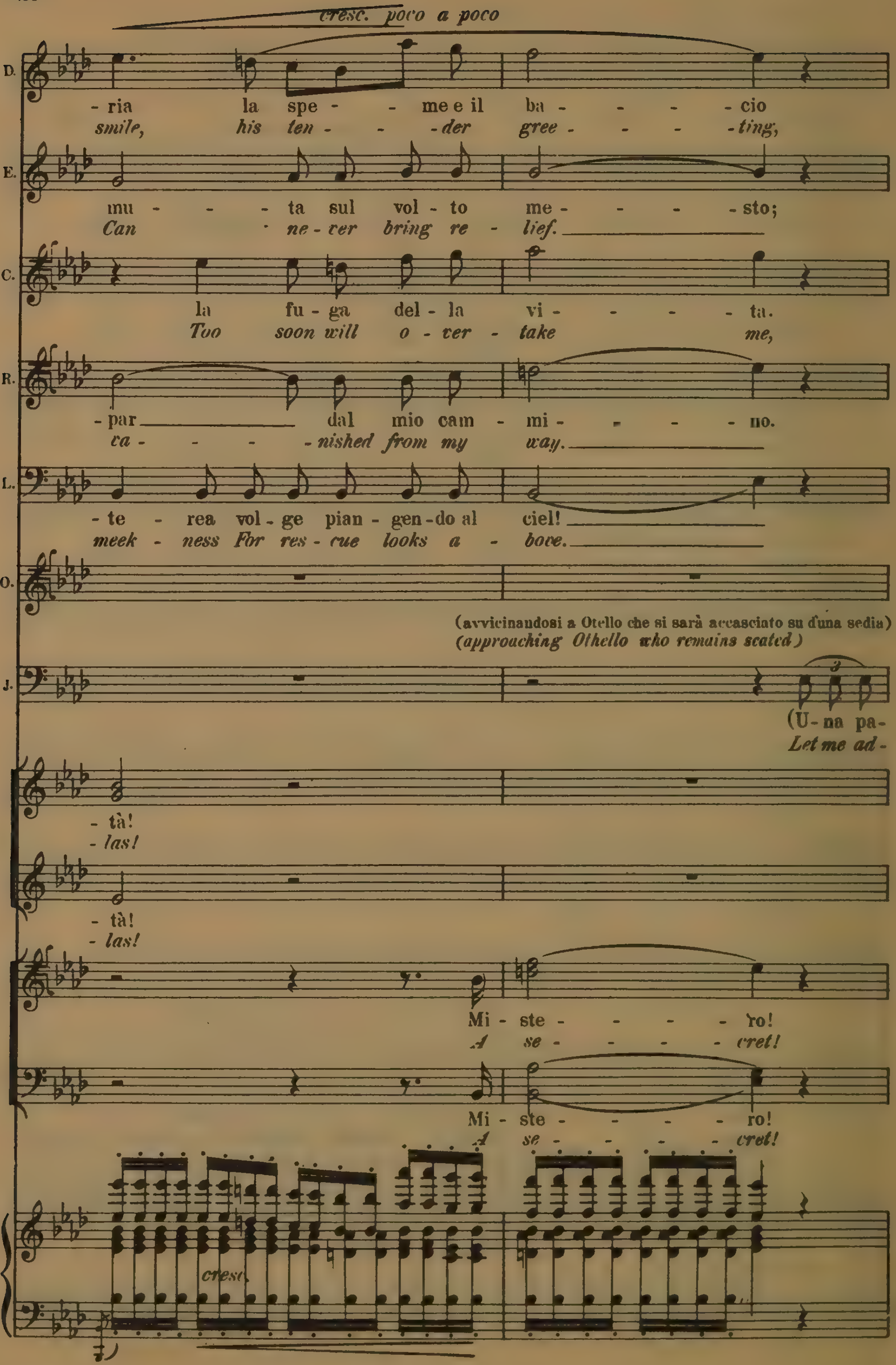

K
dolcissimo
D.
dell'a - ni - ma che muor. E un
Of ill that au - gurs death. The
dim.
m.d.
leggierissimo
Più animato. ♩= 66.
dì sul mio sor - ri - so l'io -
light up - on his brow His
pp
ria la spe - me e il ba - cio ed
smile his ten - der greet - ing, His
or... l'an - go - scia in vi - so e l'a - go - nia nel
kiss where are they now Weep for aye I

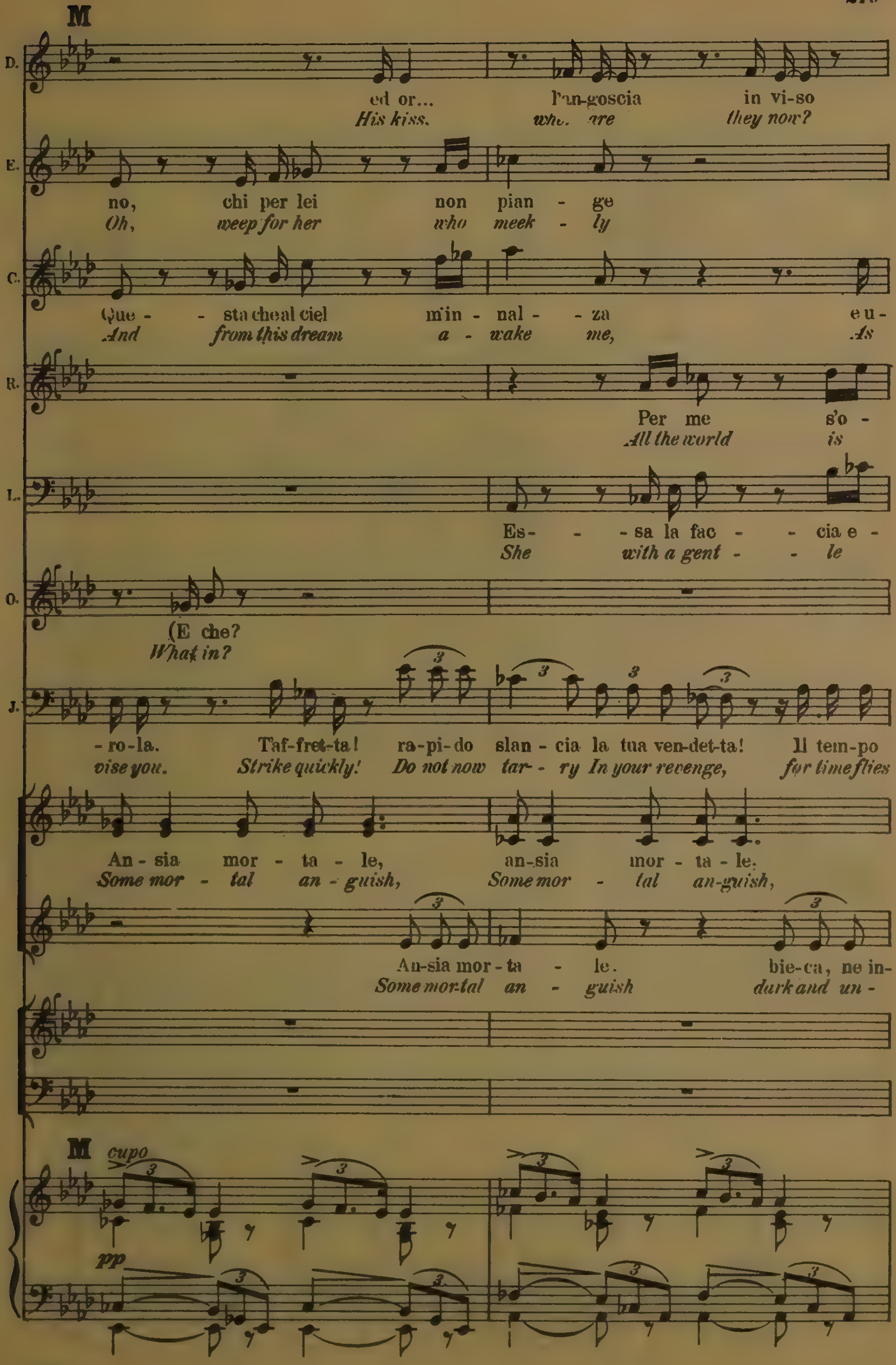

D.
cor. Quel Sol se - re - no e
must. The sun who from his
poco cresc.
D.
vi - vi - do che al - lie - ta il cie-lo e il
cloud - less sky Il - lumes the earth with
pp
D.
ma - re non può sciugar le a-
splen - dour No com - fort can he
L
L
D.
ma - re stil - le del mio do - lor, le amare stille del mio do-
ten - der My tears he can - not dry, My tears he can-not
col canto

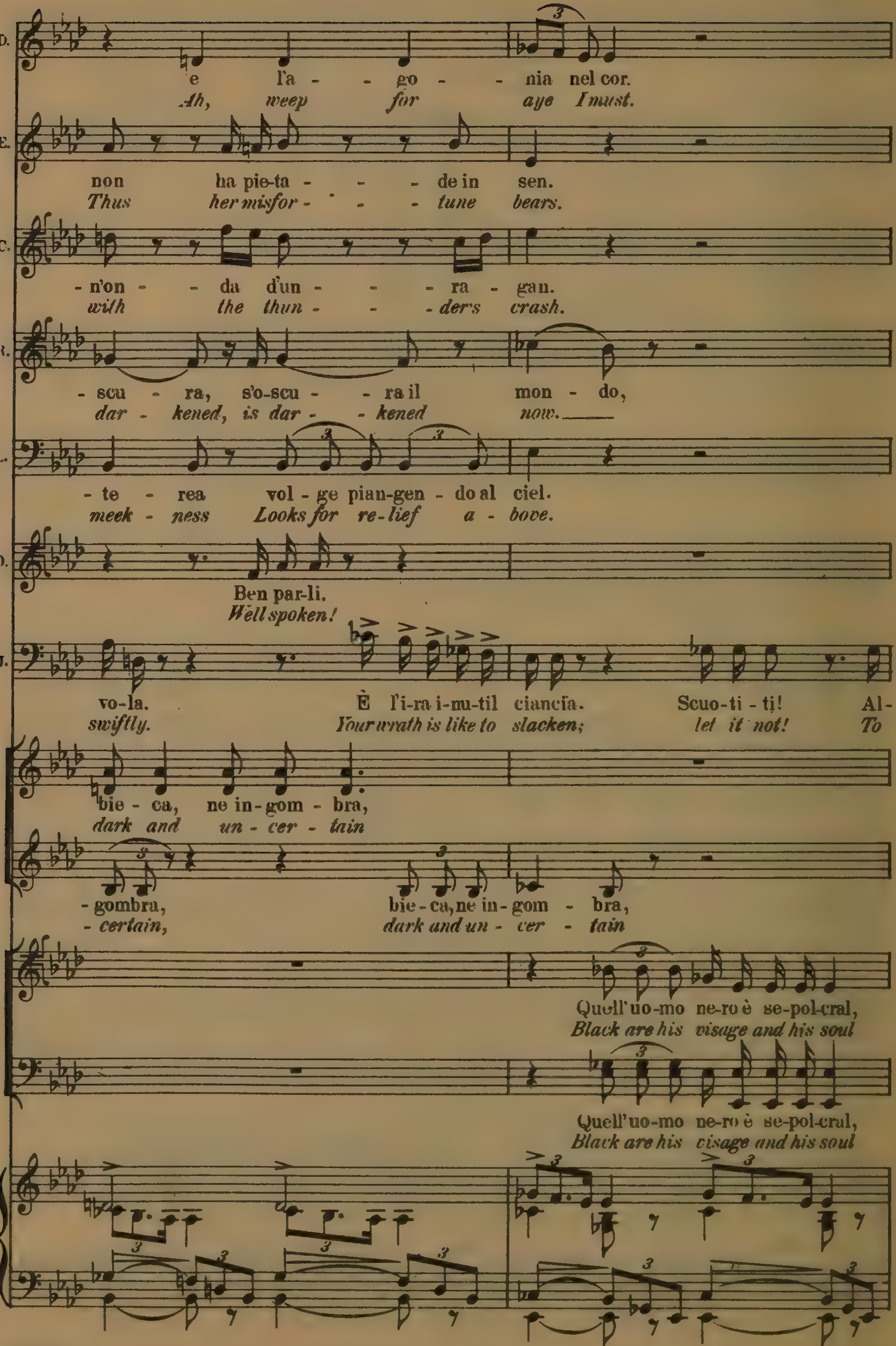

D.
- lor.
dry.
Emilia.
(Quel - l'in - no-cen-te un fre - mi-to d'o - dio non ha nè un
Her in - nocence is si - lent all, No ran-cour bears her
Cassio.
(L'o - ra è fa-tal! un ful - mi-ne sul mio cammin l'ad -
Fa - tal the hour! a light-ning's flash Shows me the threat'ning
Rod.
(Per me s'o-scu-ra il mon - - do, s'an - nu - vo-la il de -
Now all the world is dark - ened, All sun-less is the
Lod.
(E - gli la man fu - ne - - rea scuo - te a - ne - lan - do
His hand is raised a - gainst her, Wrath ev' - ry word is
Otello.
Jago.
CORO.
ppp
Pietà!
A-las!
DONNE
ppp
Pietà!
A-las!
CORO.
UOMINI

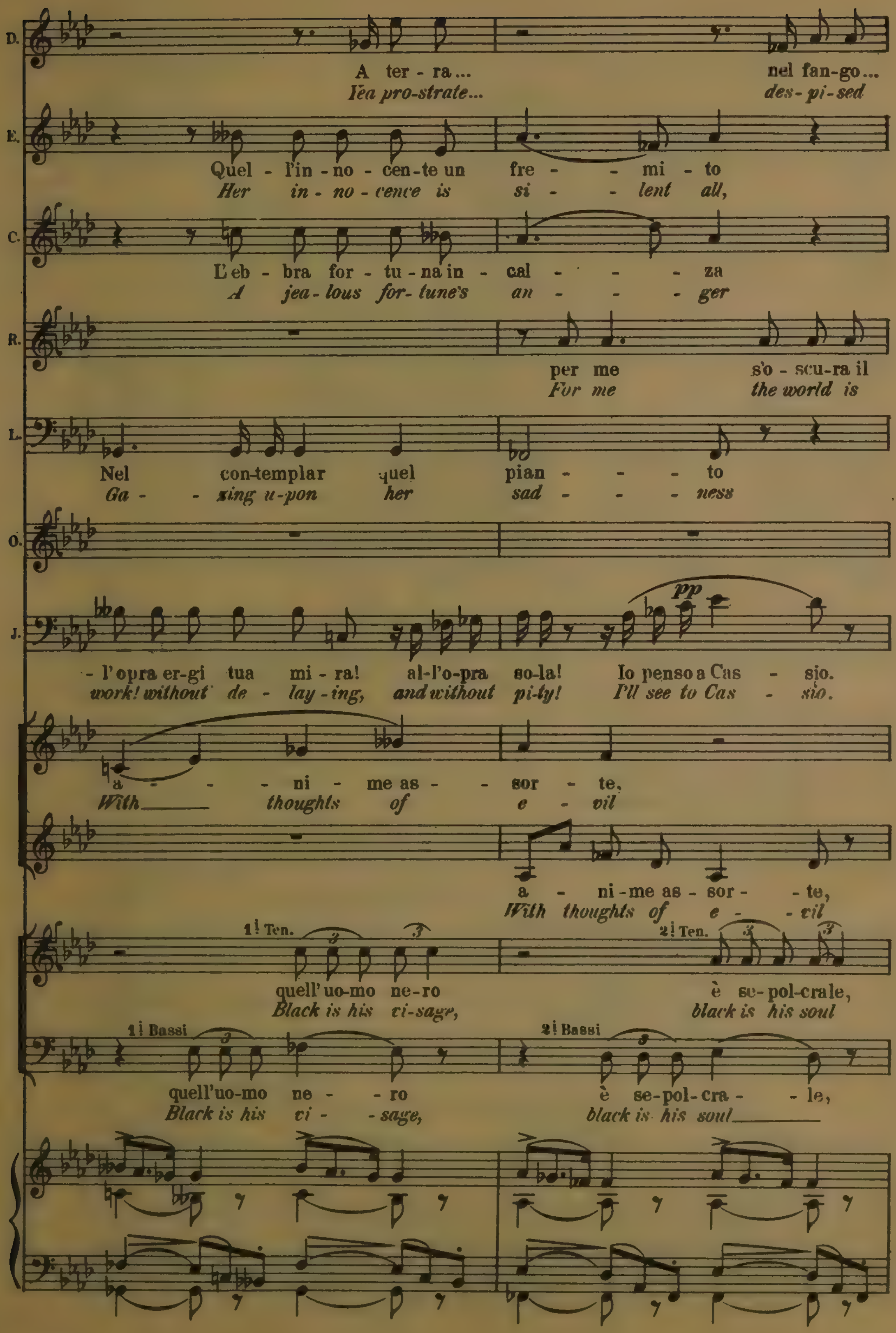
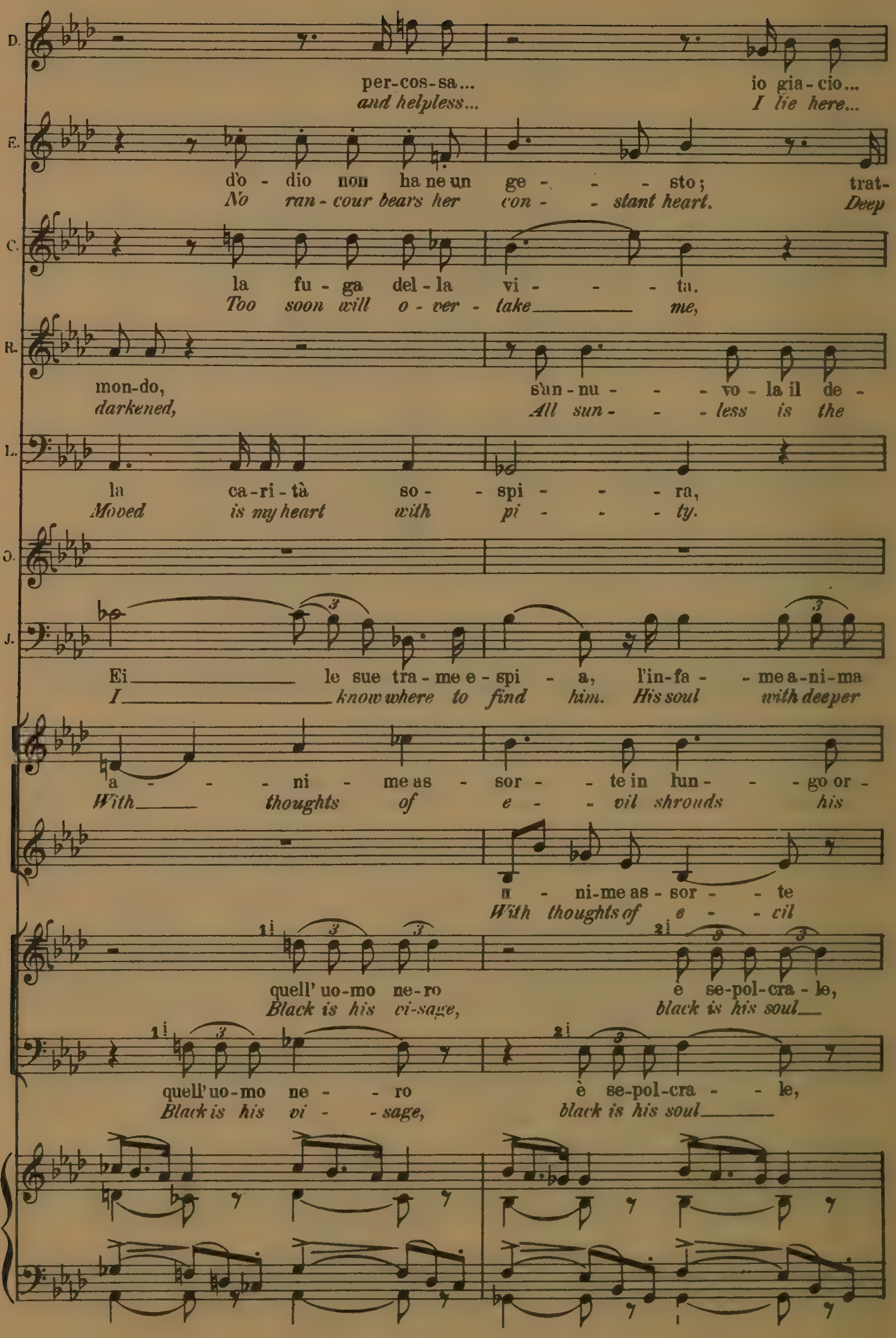

D.
E.
ge - - sto, trat - tiene in pet-to il ge - - mi-to
con - stant heart. Deep in her bo-som dies the sigh
C.
- di - - ta; già di mia sor-te il cul-mi - ne
dan - - ger, Ho - - nour and ri-ches crowd on me,
R.
- stin, il de-stin; l'angiol so - a-ve e bion - - do scom-
day, dark the day! She whom my heart did wor - - ship Has
L.
d'i - - ra, es - sa la faccia e - te - - rea
brea - - thing, She with a gent-le meek - - ness
O.
J.
Pietà!
A-las!
Pietà!
A-las!

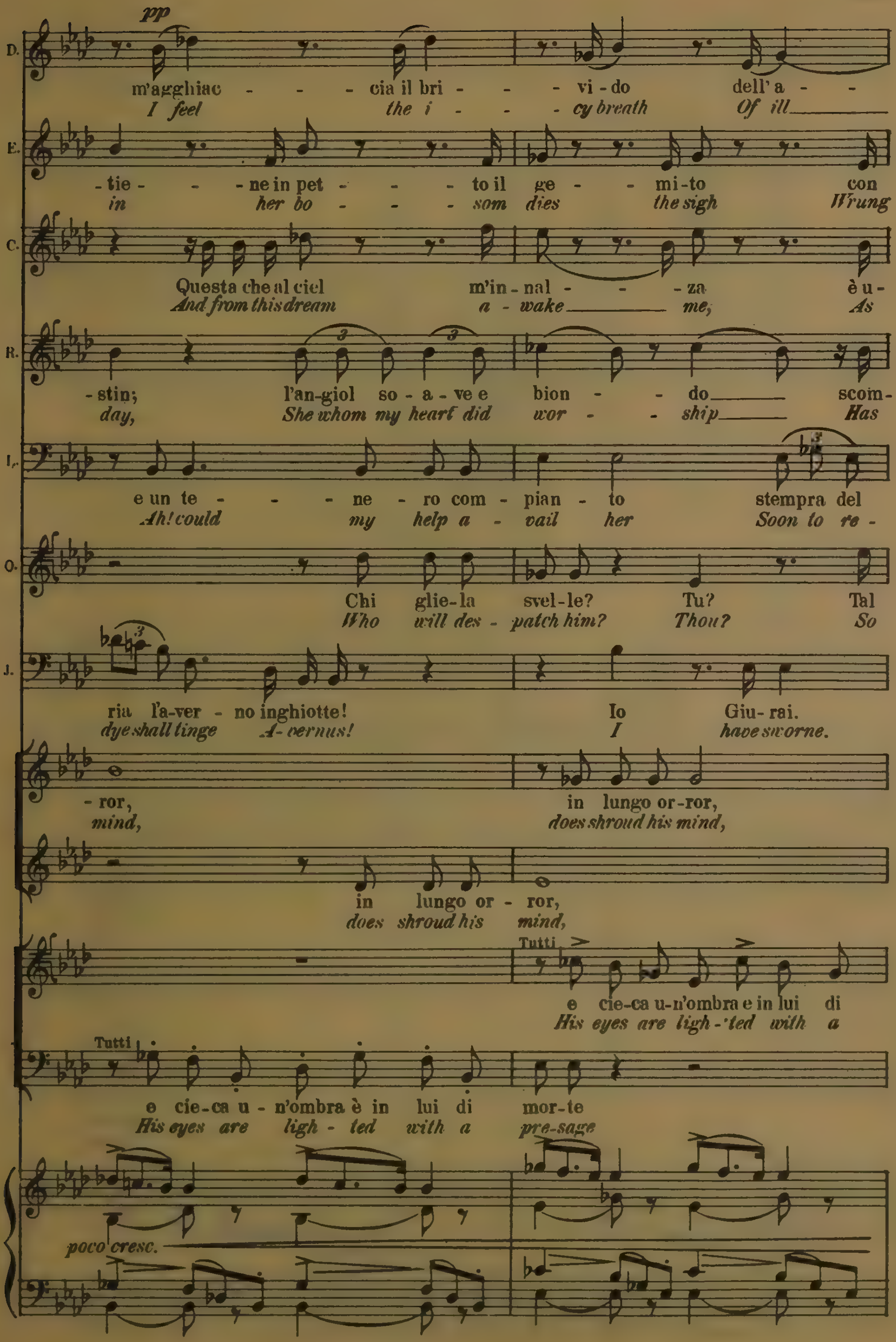
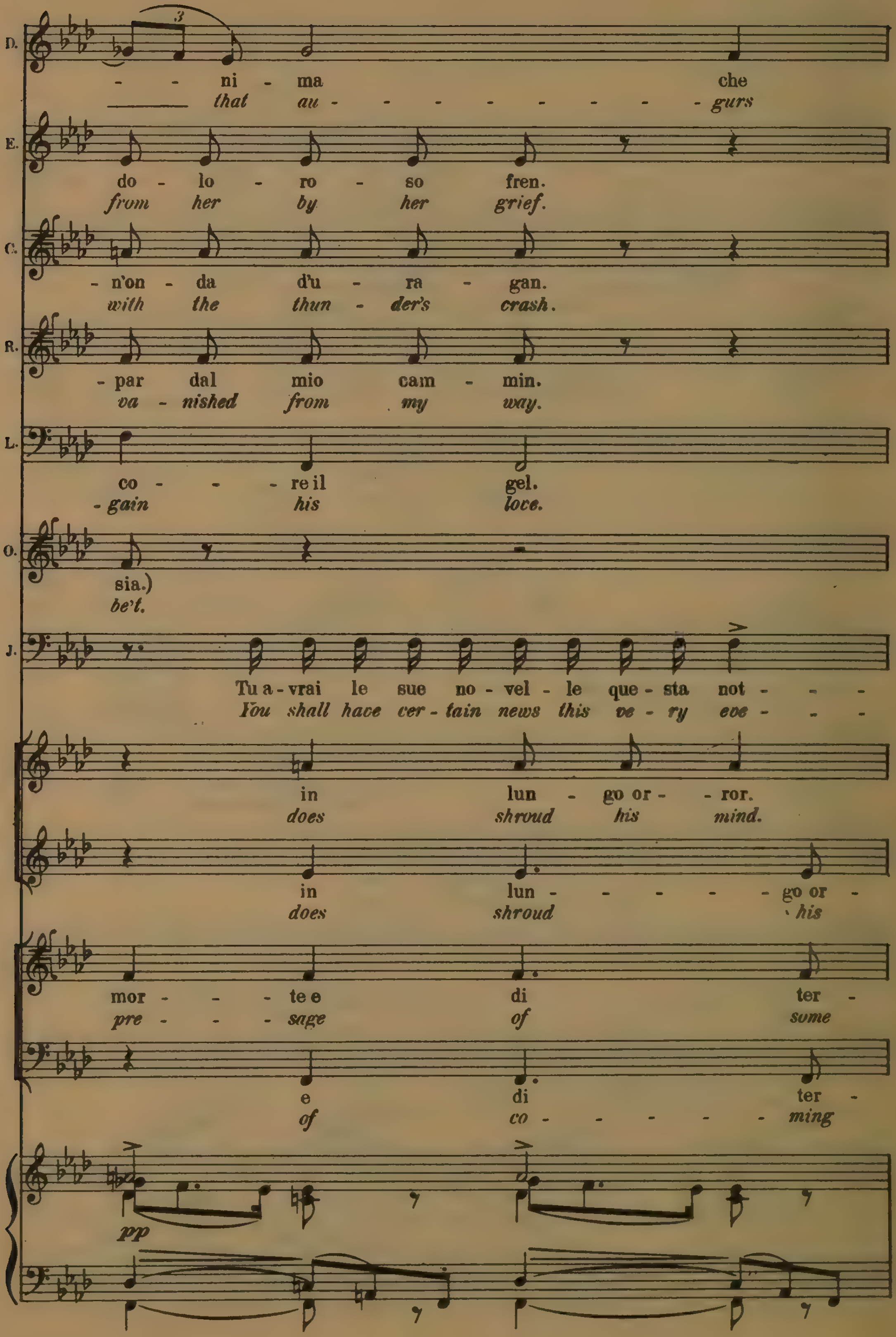

D.
E un
The
E.
con do - lo - ro - so fren. La
Wrung from her by her grief. The
C.
s'of - fre al - l'in - ner - te man.
Their bright-ness brings no joy.
R.
- par dal mio cam - - min.
ca - - nished from my way.
L.
vol - ge pian - gen - do al ciel. E - gli la man fu -
Looks for re - lief a - - bove. His hand is raised a -
O.
J.
Pie - tà! pie - -
A - las! A - -
Pie - tà! pie - -
A - las! A - -
p
Mi - ste - - - ro!
A se - - - cret!
p
Mi - ste - - - ro!
A se - - - cret!

dolcissimo
dì sul mio sor - ri - so fio -
light u - pon his brow His
la - gri - ma si fran - ge
bit - ter tear - drops, they fall,
L'eb - bra for - tu - na in - cal - za
Yea, jea - lous for - tune's an - ger
L'an - giol so - a - ve scom -
She whom I wor - shipped Has
- ne - rea scuo-te a - ne - lan - do d'i - ra, es - sa la fac - cia e -
gainst her, And wrath each word is brea - thing, She with a gent - le
- tà! Pie - tà, pie -
- las! A - las! a -
- tà! Pie - tà, pie -
- las! A - las! a -
Mi - ste - ro!
A se - cret!
Mi - ste - ro!
A se - cret!
pp staccato assai

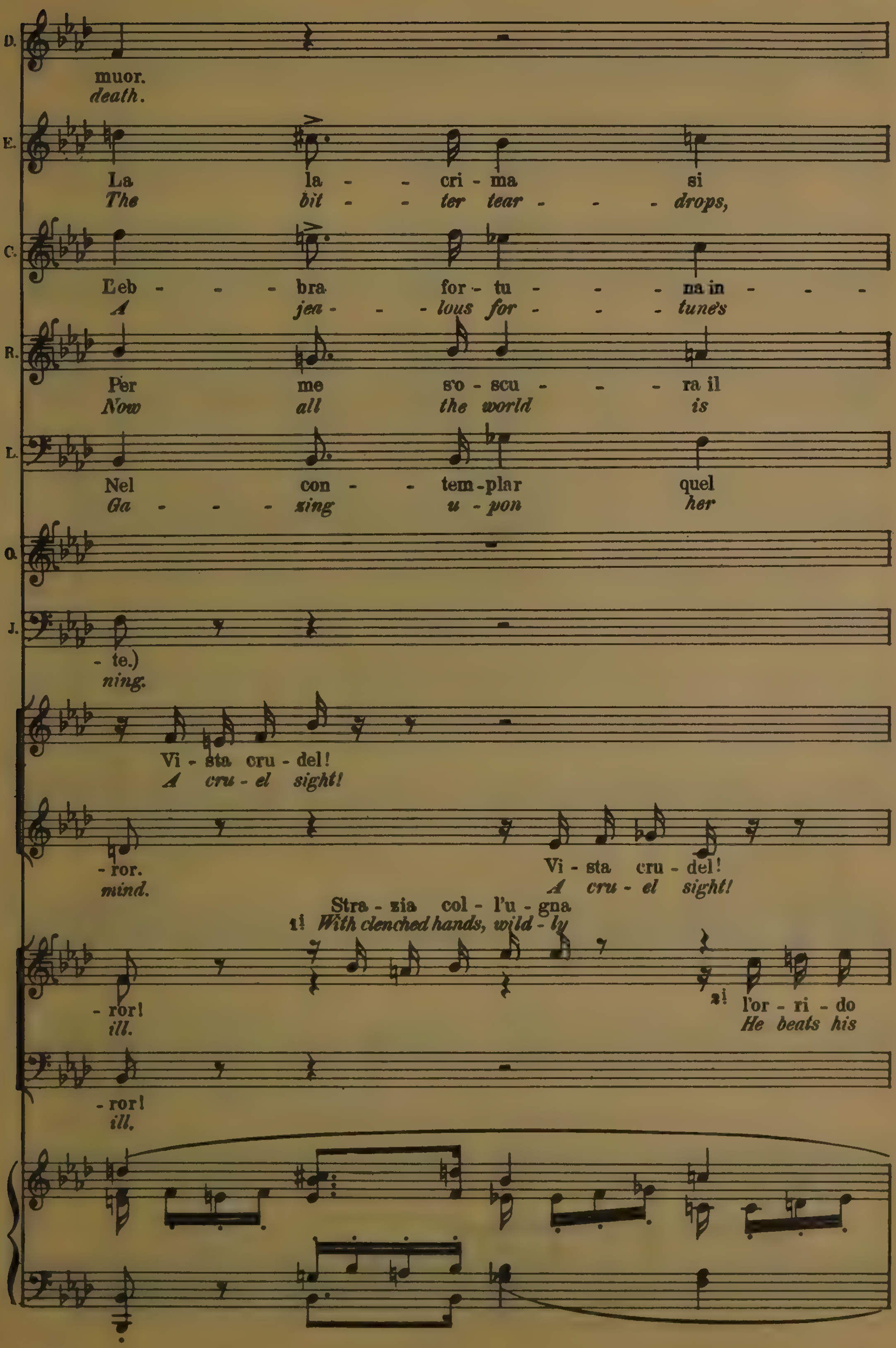
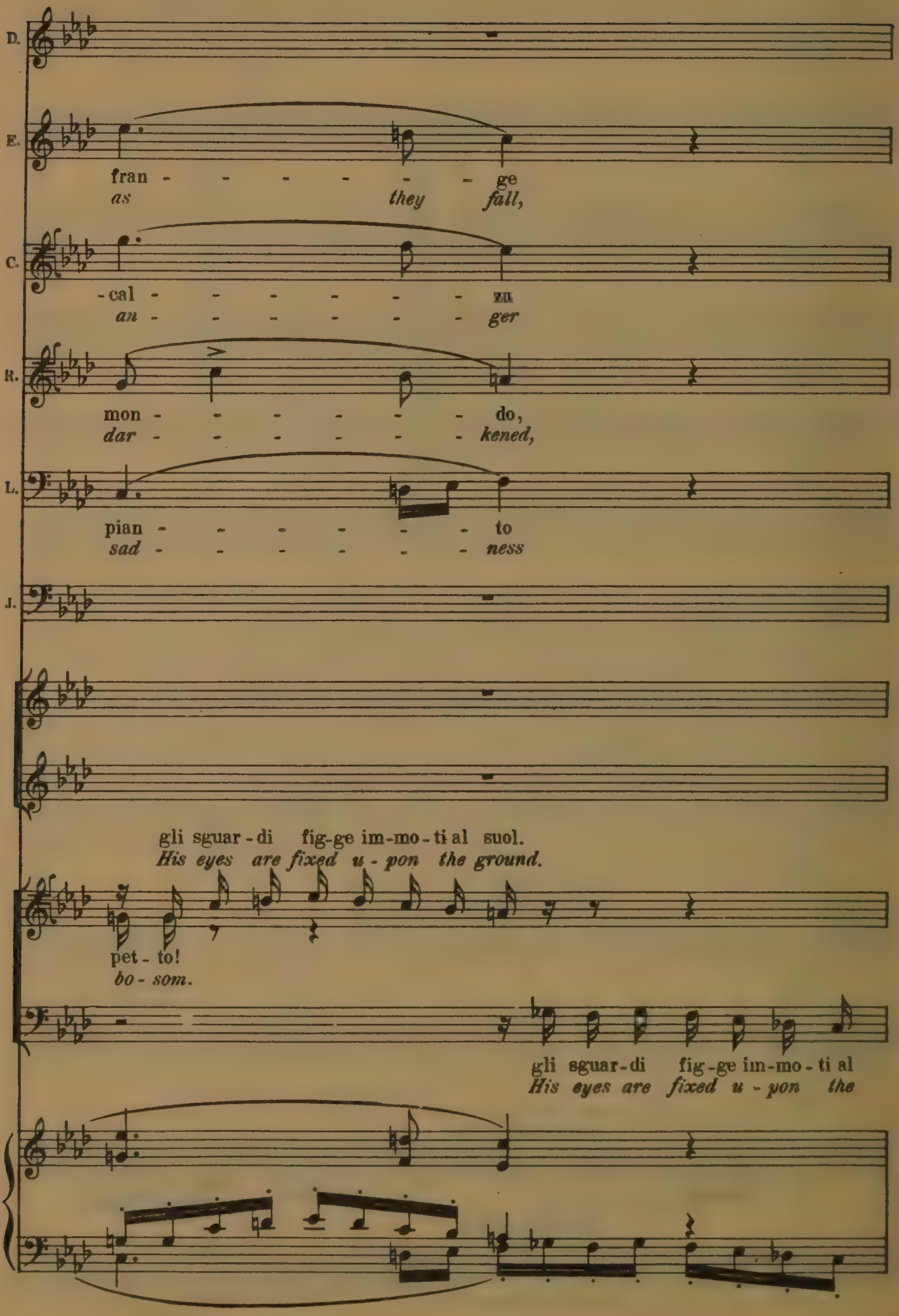

cresc. poco a poco
D.
- ria la spe - - me e il ba - - - - cio
smile, his ten - - - der gree - - - - ting,
E.
mu - - - ta sul vol - to me - - - - sto;
Can ne - ver bring re - lief.
C.
la fu - ga del - la vi - - - - ta.
Too soon will o - ver - take me,
R.
- par dal mio cam - mi - - - - no.
ca - - - - nished from my way.
L.
- te - rea vol - ge pian - gen - do al ciel!
meek - ness For res - cue looks a - bove.
O.
(avvicinandosi a Otello che si sarà accasciato su d'una sedia)
(approaching Othello who remains seated)
J.
(U - na pa -
Let me ad -
- tà!
- las!
- tà!
- las!
Mi - ste - - - - ro!
A se - - - - cret!
Mi - ste - - - - ro!
A se - - - - cret!
cresc.

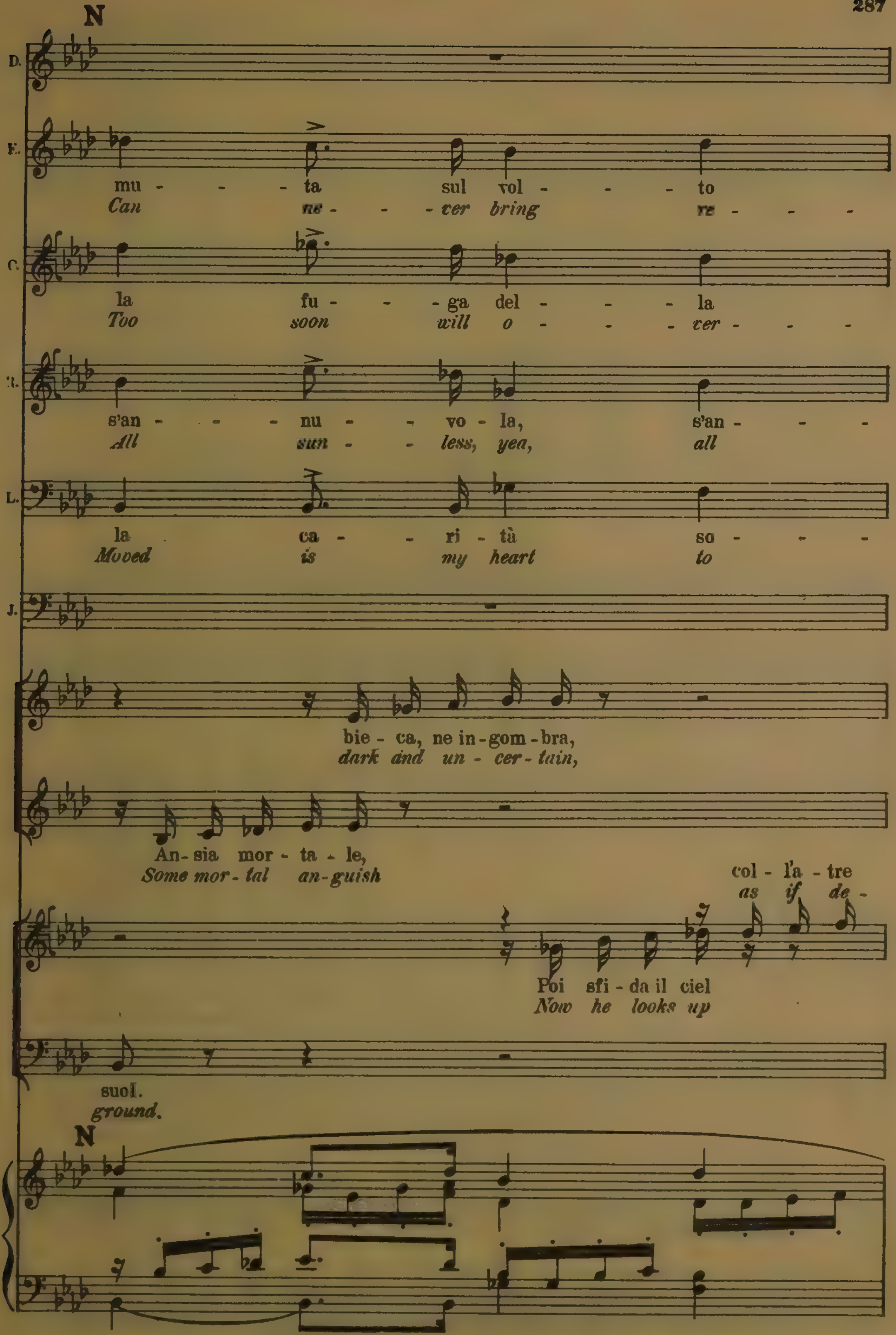
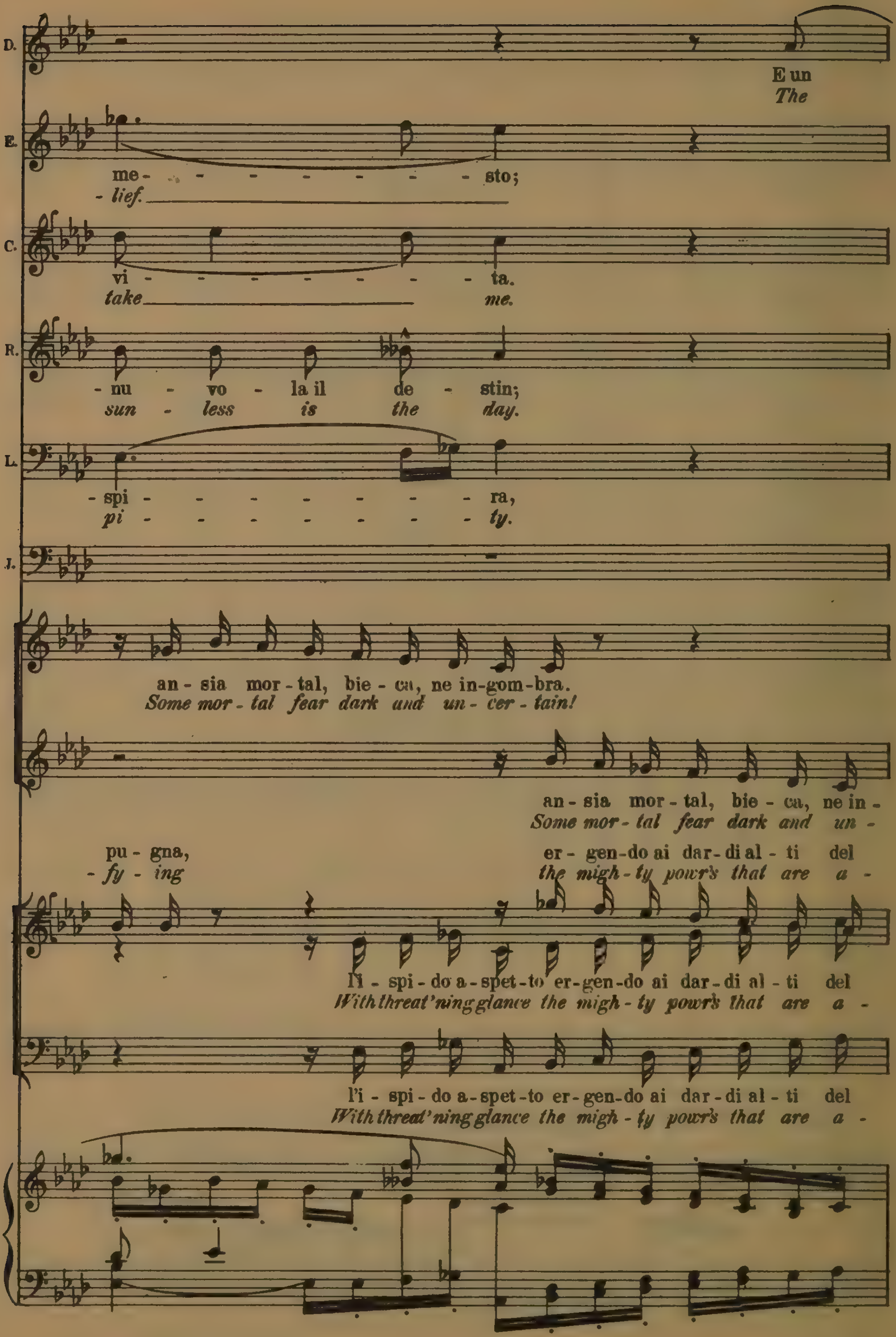

M
D.
ed or... l'angoscia in vi-so
His kiss. who are they now?
E.
no, chi per lei non pian - ge
Oh, weep for her who meek - ly
C.
Que - - sta che al ciel m'in - nal - - za eu-
And from this dream a - wake me, As
R.
Per me s'o -
All the world is
L.
Es- - - sa la fac - - cia e -
She with a gent - - le
O.
(E che?
What in?
J.
- ro-la. Taf-fret-ta! ra-pi-do slan - cia la tua ven-det-ta! Il tem-po
vise you. Strike quickly! Do not now tar - - ry In your revenge, for time flies
An - sia mor - ta - le, an-sia mor - ta - le.
Some mor - tal an - guish, Some mor - tal an-guish,
An-sia mor - ta - le. bie-ca, ne in-
Some mortal an - guish dark and un -
M cupo
pp

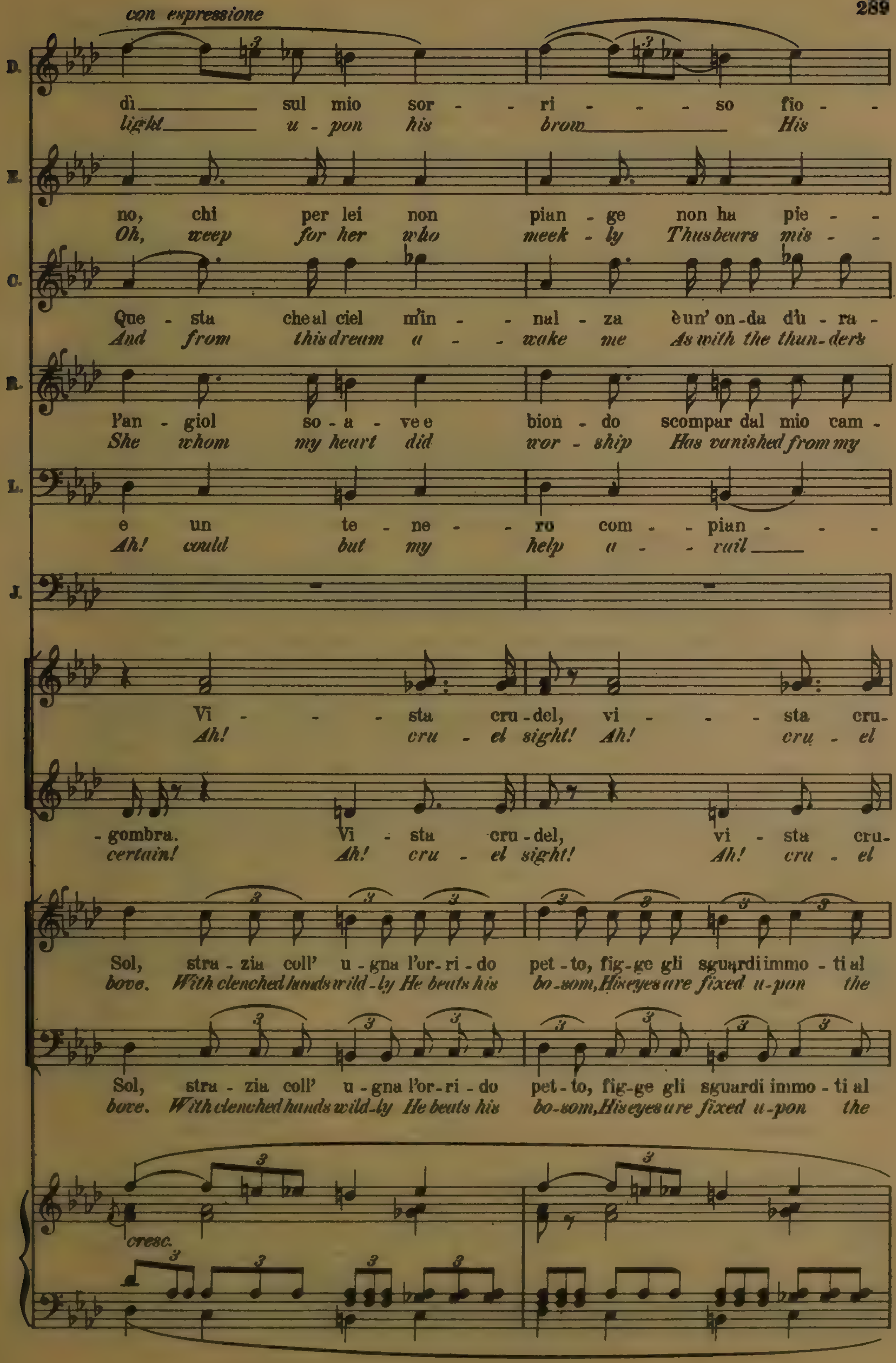

D.
e l'a - - go - - nia nel cor.
Ah, weep for aye I must.
E.
non ha pie-ta - - - de in sen.
Thus her misfor - - - tune bears.
C.
- n'on - - da d'un - - - ra - gan.
with the thun - - - der's crash.
R.
- scu - ra, s'o-scu - - ra il mon - do,
dar - kened, is dar - - kened now.
L.
- te - rea vol - ge pian-gen - do al ciel.
meek - ness Looks for re-lief a - bove.
O.
Ben par-li.
Well spoken!
J.
vo-la. È l'i-ra i-nu-til ciancia. Scuo-ti - ti! Al-
swiftly. Your wrath is like to slacken; let it not! To
bie - ca, ne in-gom - bra,
dark and un - cer - tain
- gombra, bie - ca, ne in - gom - bra,
- certain, dark and un - cer - tain
Quell'uo-mo ne-ro è se-pol-cral,
Black are his visage and his soul
Quell'uo-mo ne-ro è se-pol-cral,
Black are his visage and his soul

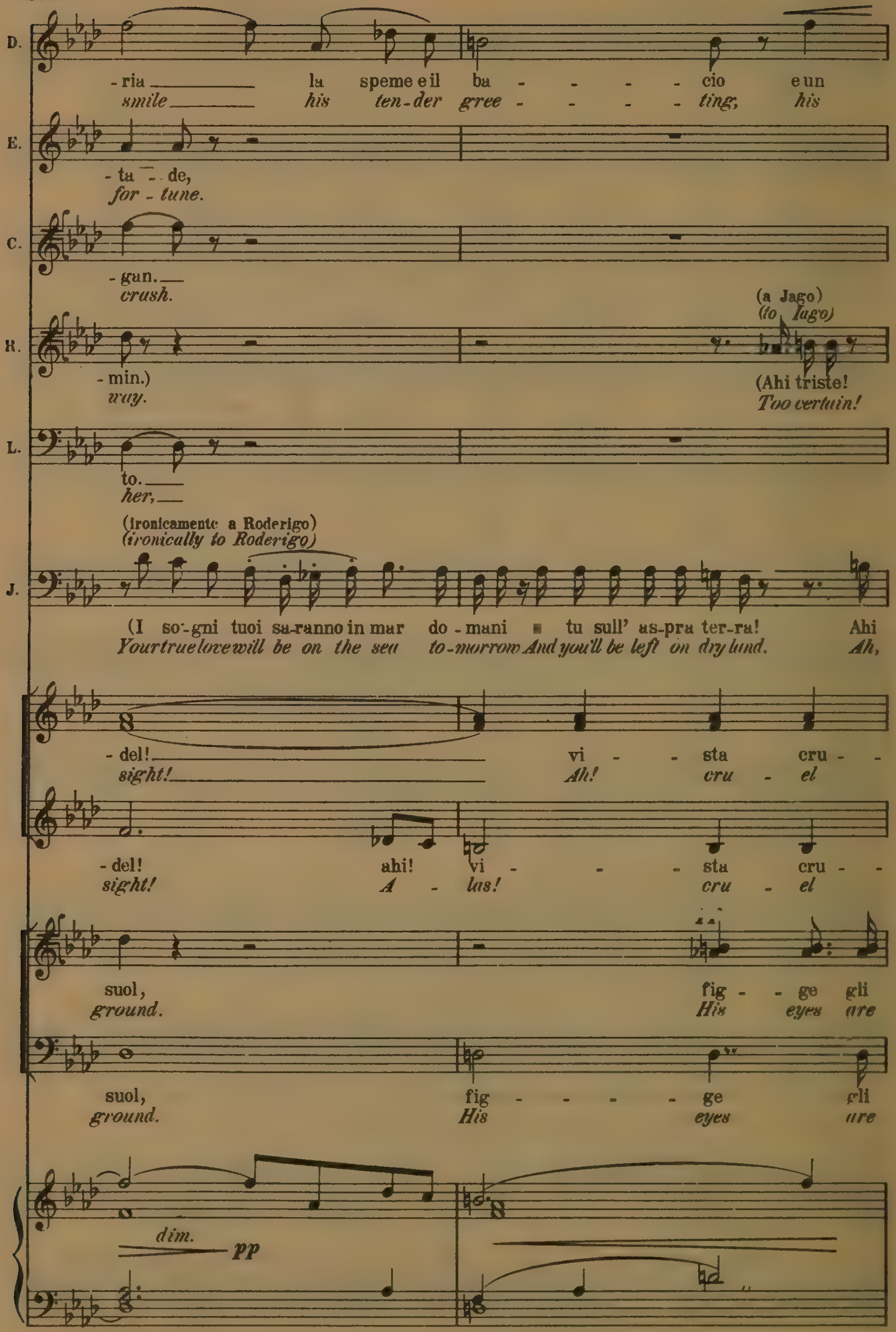

D.
A ter - ra... nel fan-go...
Yea pro-strate... des-pi-sed
E.
Quel - l'in - no - cen-te un fre - - mi - to
Her in - no - cence is si - - lent all,
C.
L'eb - bra for - tu - na in - cal - - - - za
A jea - lous for - tune's an - - - ger
R.
per me s'o - scu-ra il
For me the world is
L.
Nel con-templar quel pian - - - - to
Ga - - zing u-pon her sad - - - - ness
O.
J.
pp
- l'opra er-gi tua mi - ra! al-l'o-pra so-la! Io penso a Cas - sio.
work! without de - lay - ing, and without pi-ty! I'll see to Cas - sio.
a - - - ni - me as - - sor - te,
With thoughts of e - vil
a - ni - me as - sor - te,
With thoughts of e - vil
1! Ten.
quell' uo-mo ne-ro
Black is his vi-sage,
2! Ten.
è se-pol-crale,
black is his soul
1! Bassi
quell'uo-mo ne - - ro
Black is his vi - - sage,
2! Bassi
è se-pol-cra - - le,
black is his soul

D.
per-cos-sa... io gia-cio...
and helpless... I lie here...
E.
d'o - dio non ha ne un ge - - - sto; trat-
No ran-cour bears her con - - stant heart. Deep
C.
la fu - ga del - la vi - - - ta.
Too soon will o - ver - take me,
R.
mon-do, s'an - nu - - - vo - la il de -
darkened, All sun - - - less is the
L.
la ca - ri - tà so - - spi - - - ra,
Moved is my heart with pi - - - ty.
O.
J.
Ei le sue tra - me e - spi - a, l'in-fa - - me a-ni-ma
I know where to find him. His soul with deeper
a - - - ni - me as - sor - - te in lun - - go or -
With thoughts of e - - vil shrouds his
a - ni-me as - sor - - te
With thoughts of e - - vil
quell' uo-mo ne-ro è se-pol-cra - le,
Black is his vi-sage, black is his soul
quell'uo-mo ne - - ro è se-pol-cra - - le,
Black is his vi - - sage, black is his soul

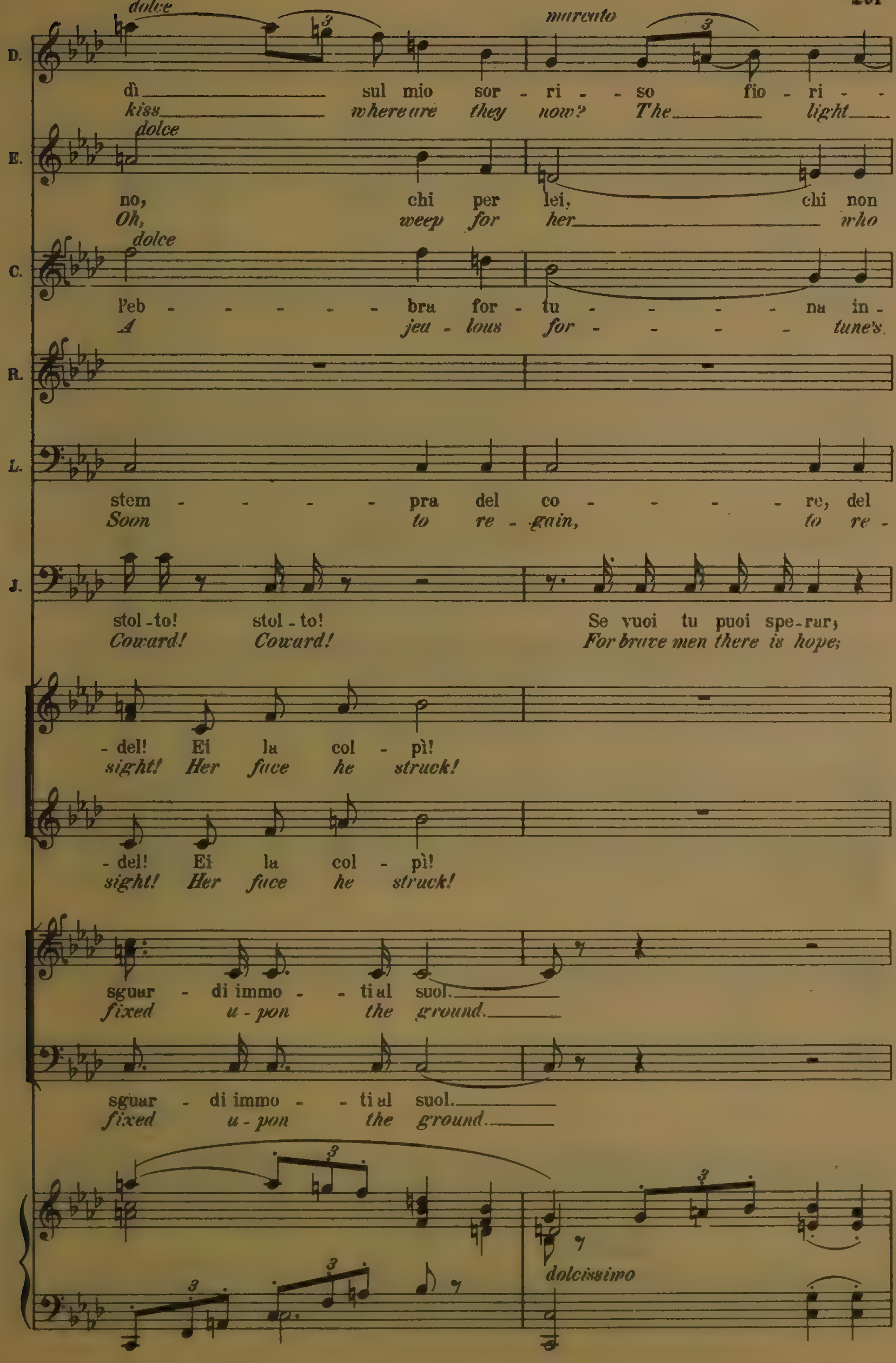

pp
D.
m'agghiac - - - cia il bri - - - vi - do dell' a - -
I feel the i - - - cy breath Of ill
E.
- tie - - ne in pet - - - to il ge - - mi - to con
in her bo - - - som dies the sigh Wrung
C.
Questa che al ciel m'in - nal - - - za è u -
And from this dream a - wake me, As
R.
- stin; l'an-giol so - a - ve e bion - - do scom -
day, She whom my heart did wor - - ship Has
L.
e un te - - - ne - ro com - pian - to stempra del
Ah! could my help a - vail her Soon to re -
O.
Chi glie-la svel-le? Tu? Tal
Who will des - patch him? Thou? So
J.
ria l'a-ver - no inghiotte! Io Giu-rai.
dye shall tinge A - vernus! I have sworne.
- ror, in lungo or-ror,
mind, does shroud his mind,
in lungo or - ror,
does shroud his mind,
Tutti
e cie-ca u-n'ombra e in lui di
His eyes are ligh-'ted with a
Tutti
e cie-ca u - n'ombra è in lui di mor-te
His eyes are ligh - ted with a pre-sage
poco cresc.

D.
- - ni - ma che
that au - - - - - - - - gurs
E.
do - lo - ro - so fren.
from her by her grief.
C.
- n'on - da d'u - ra - gan.
with the thun - der's crash.
R.
- par dal mio cam - min.
va - nished from my way.
L.
co - - - re il gel.
- gain his love.
O.
sia.)
be't.
J.
Tu a - vrai le sue no - vel - le que - sta not - - -
You shall have cer - tain news this ve - ry eve - - -
in lun - go or - - ror.
does shroud his mind.
in lun - - - - - go or -
does shroud his
mor - - - te e di ter -
pre - - - sage of some
e di ter -
of co - - - - - ming
pp

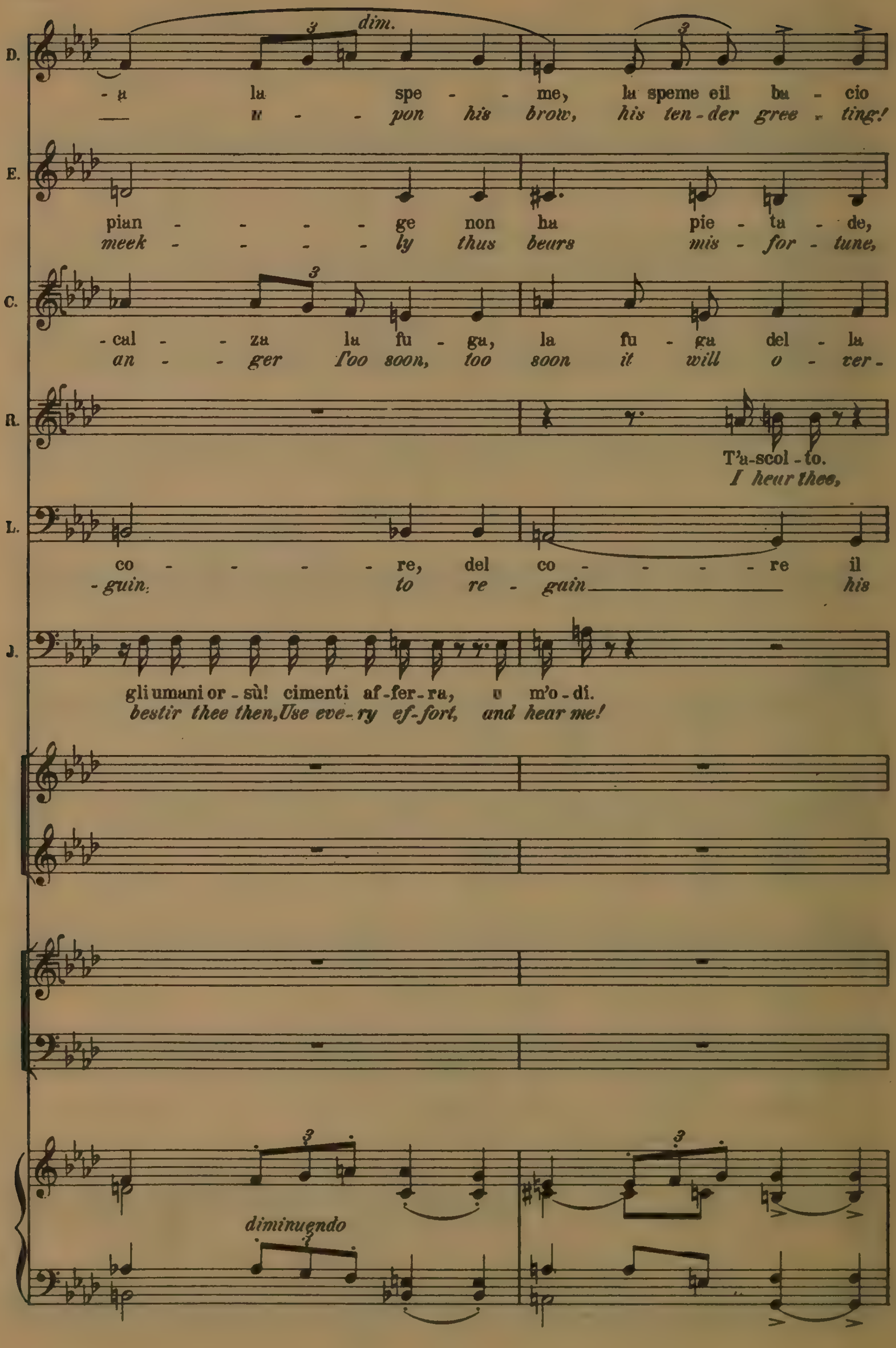

D.
muor.
death.
E.
La la - - cri - ma si
The bit - - ter tear - - - drops,
C.
Eeb - - - bra for - tu - - - na in - - -
A jea - - - lous for - - - tune's
R.
Per me s'o - scu - - - ra il
Now all the world is
L.
Nel con - - tem-plar quel
Ga - - - zing u - pon her
Q.
J.
- te.)
ning.
Vi - sta cru - del!
A cru - el sight!
- ror.
mind.
Vi - sta cru - del!
A cru - el sight!
Stra - zia col - l'u - gna
1! With clenched hands, wild - ly
- ror!
ill.
2! l'or - ri - do
He beats his
- ror!
ill.

D.
E.
fran - - - - - - ge
as they fall,
C.
- cal - - - - - - zu
an - - - - - - ger
R.
mon - - - - - - do,
dar - - - - - - kened,
L.
pian - - - - - - to
sad - - - - - - ness
J.
gli sguar - di fig-ge im-mo - ti al suol.
His eyes are fixed u - pon the ground.
pet - to!
bo - som.
gli sguar-di fig-ge im-mo - ti al
His eyes are fixed u - pon the

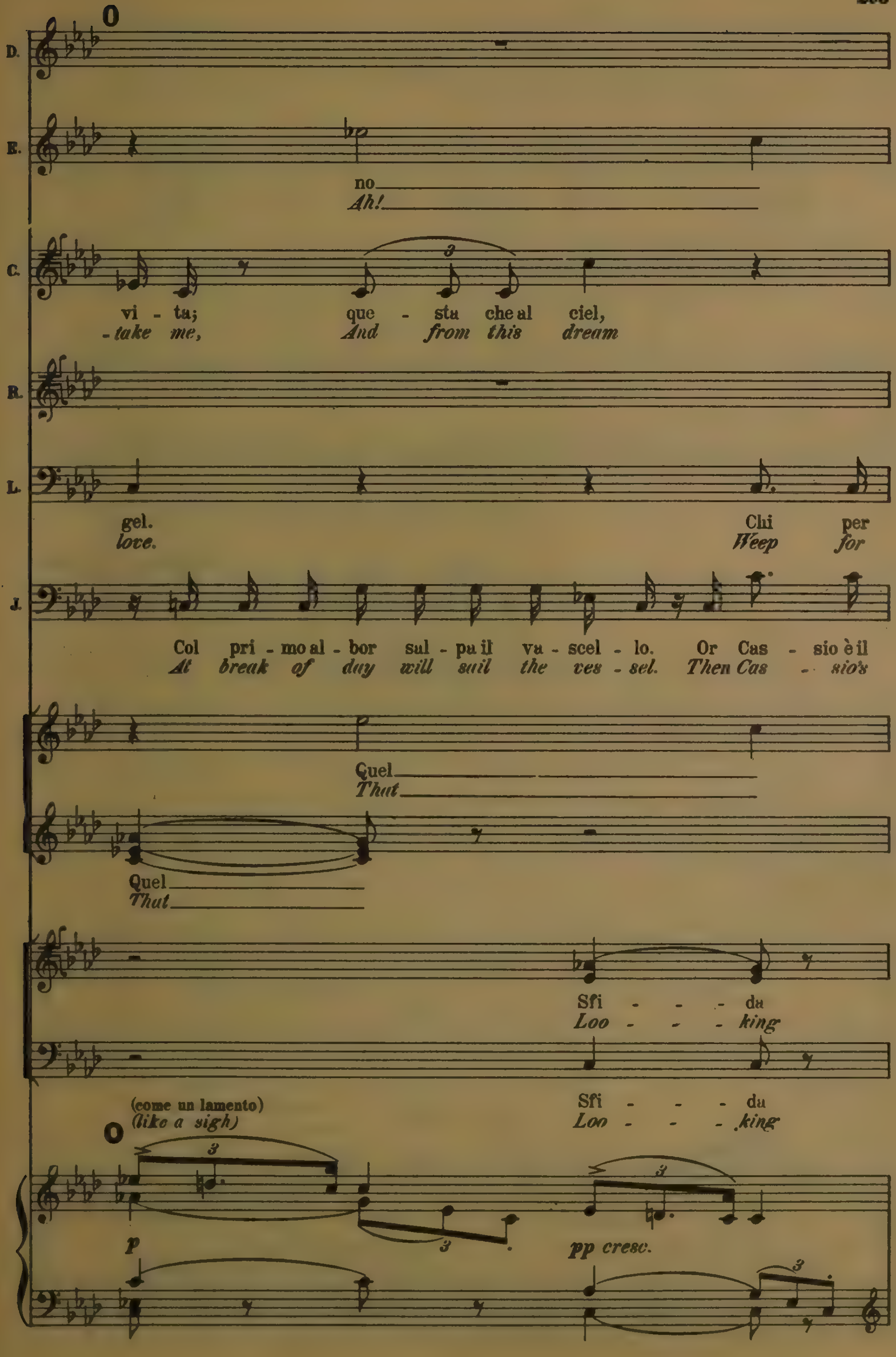
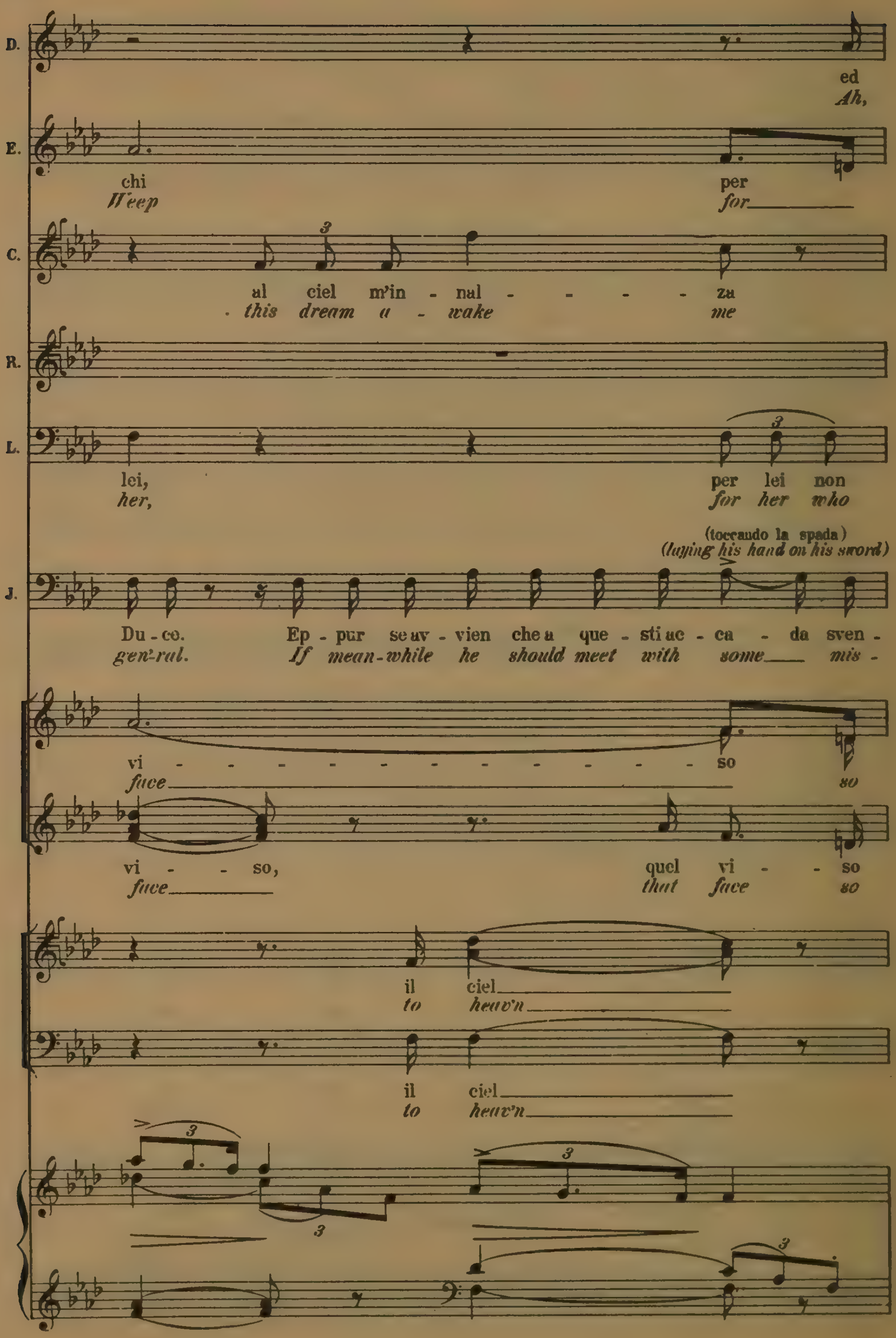

N
D.
E.
mu - - - ta sul vol - - - to
Can ne - - - ver bring re - - -
C.
la fu - - ga del - - - la
Too soon will o - - - ver - - -
R.
s'an - - - nu - - vo - la, s'an - - -
All sun - - less, yea, all
L.
la ca - - ri - tà so - - -
Moved is my heart to
J.
bie - ca, ne in-gom-bra,
dark and un - cer - tain,
An- sia mor - ta - le,
Some mor - tal an-guish
col - l'a - tre
as if de -
Poi sfi - da il ciel
Now he looks up
suol.
ground.
N

D.
E un
The
E.
me- - sto;
- lief.
C.
vi - - ta.
take me.
R.
- nu - vo - la il de - stin;
sun - less is the day.
L.
- spi - ra,
pi - ty.
J.
an - sia mor - tal, bie - ca, ne in-gom-bra.
Some mor - tal fear dark and un - cer - tain!
an - sia mor - tal, bie - ca, ne in -
Some mor - tal fear dark and un -
pu - gna,
- fy - ing
er - gen-do ai dar - di al - ti del
the migh - ty powr's that are a -
l'i - spi - do a - spet - to er - gen - do ai dar - di al - ti del
With threat'ning glance the migh - ty powr's that are a -
l'i - spi - do a - spet - to er - gen - do ai dar - di al - ti del
With threat'ning glance the migh - ty powr's that are a -

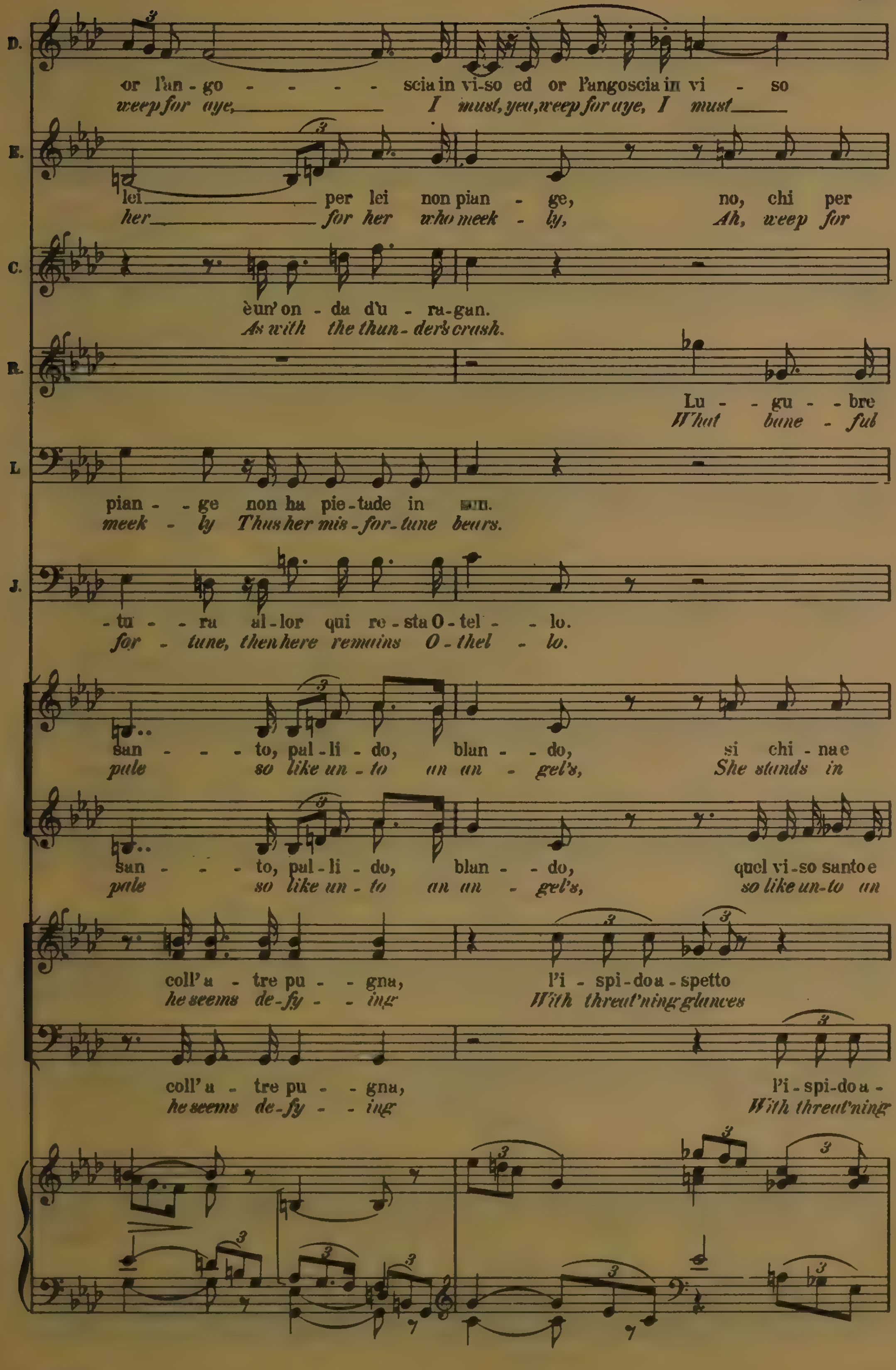

con espressione
D.
dì sul mio sor - ri - so fio -
light u - pon his brow His
E.
no, chi per lei non pian - ge non ha pie -
Oh, weep for her who meek - ly Thus bears mis -
C.
Que - sta che al ciel m'in - nal - za è un' on - da d'u - ra -
And from this dream a - wake me As with the thun - ders
R.
l'an - giol so - a - ve e bion - do scompar dal mio cam -
She whom my heart did wor - ship Has vanished from my
L.
e un te - ne - ro com - pian -
Ah! could but my help a - vail
J.
Vi - sta cru - del, vi - sta cru-
Ah! cru - el sight! Ah! cru - el
- gombra. Vi - sta cru - del, vi - sta cru-
certain! Ah! cru - el sight! Ah! cru - el
Sol, stra - zia coll' u - gna l'or - ri - do pet - to, fig - ge gli sguardi immo - ti al
bove. With clenched hands wild - ly He beats his bo - som, His eyes are fixed u - pon the
Sol, stra - zia coll' u - gna l'or - ri - do pet - to, fig - ge gli sguardi immo - ti al
bove. With clenched hands wild - ly He beats his bo - som, His eyes are fixed u - pon the
cresc.

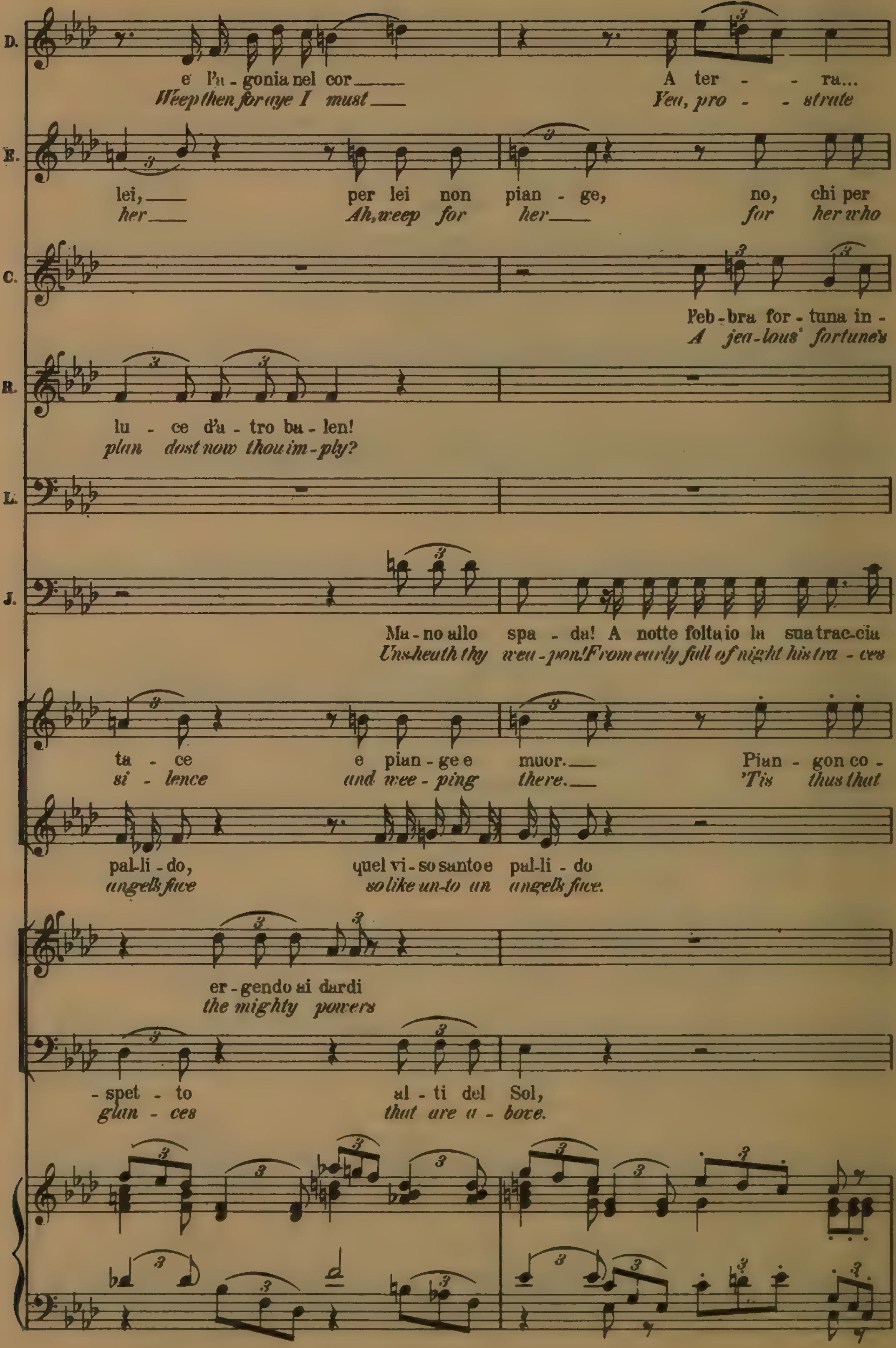

D.
-ria la speme e il ba - - - - cio e un
smile his ten-der gree - - - - ting, his
E.
-ta - de,
for - tune.
C.
-gan.
crush.
R.
-min.)
way.
(a Jago)
(to Iago)
(Ahi triste!
Too certain!
L.
to.
her,
(ironicamente a Roderigo)
(ironically to Roderigo)
J.
(I so-gni tuoi sa-ranno in mar do-mani tu sull' as-pra ter-ra! Ahi
Your true love will be on the sea to-morrow And you'll be left on dry land. Ah,
-del! vi - - sta cru - -
sight! Ah! cru - el
-del! ahi! vi - - - sta cru - -
sight! A - las! cru - el
suol, fig - - ge gli
ground. His eyes are
suol, fig - - - - ge gli
ground. His eyes are
dim.
pp

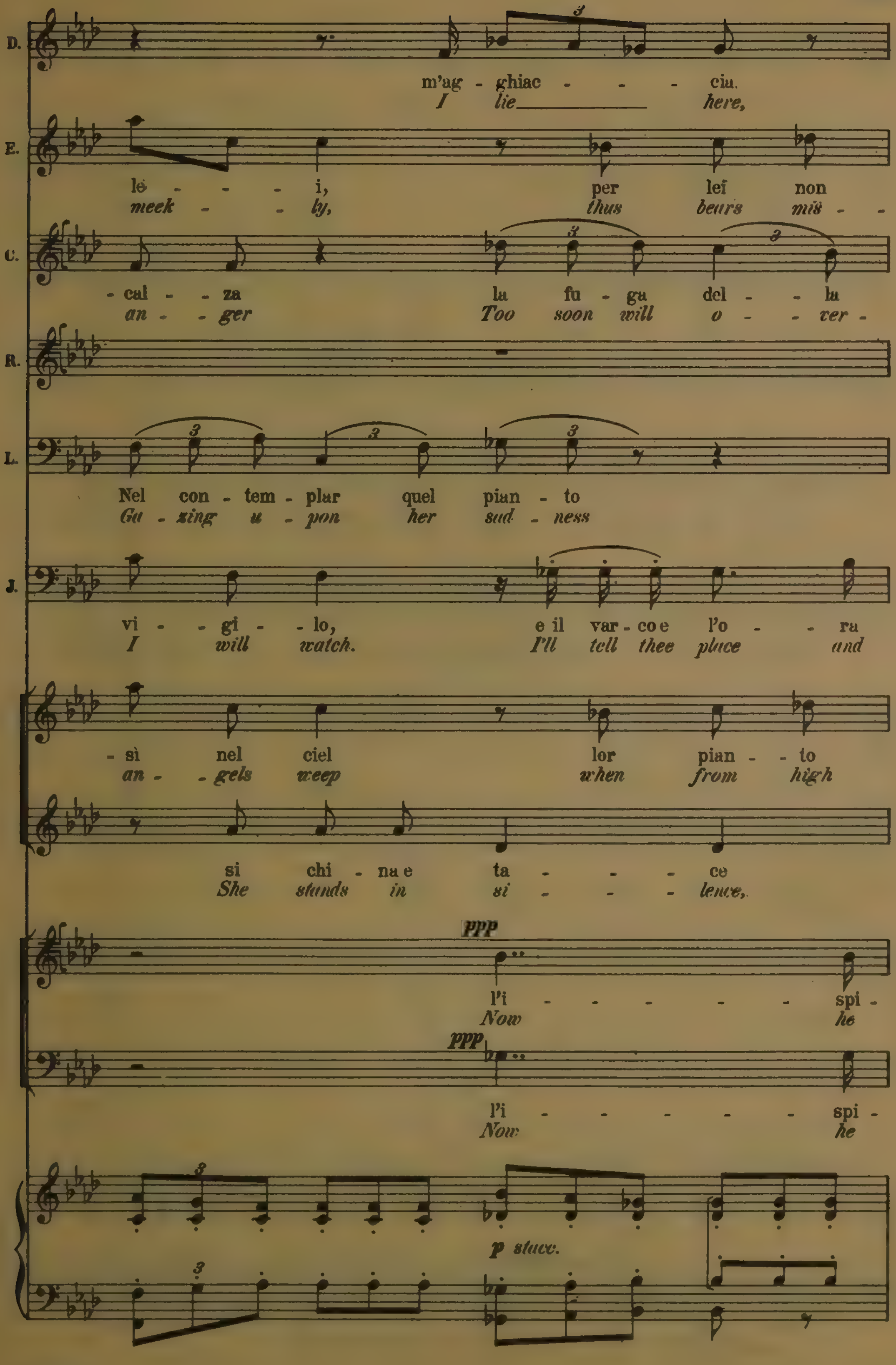
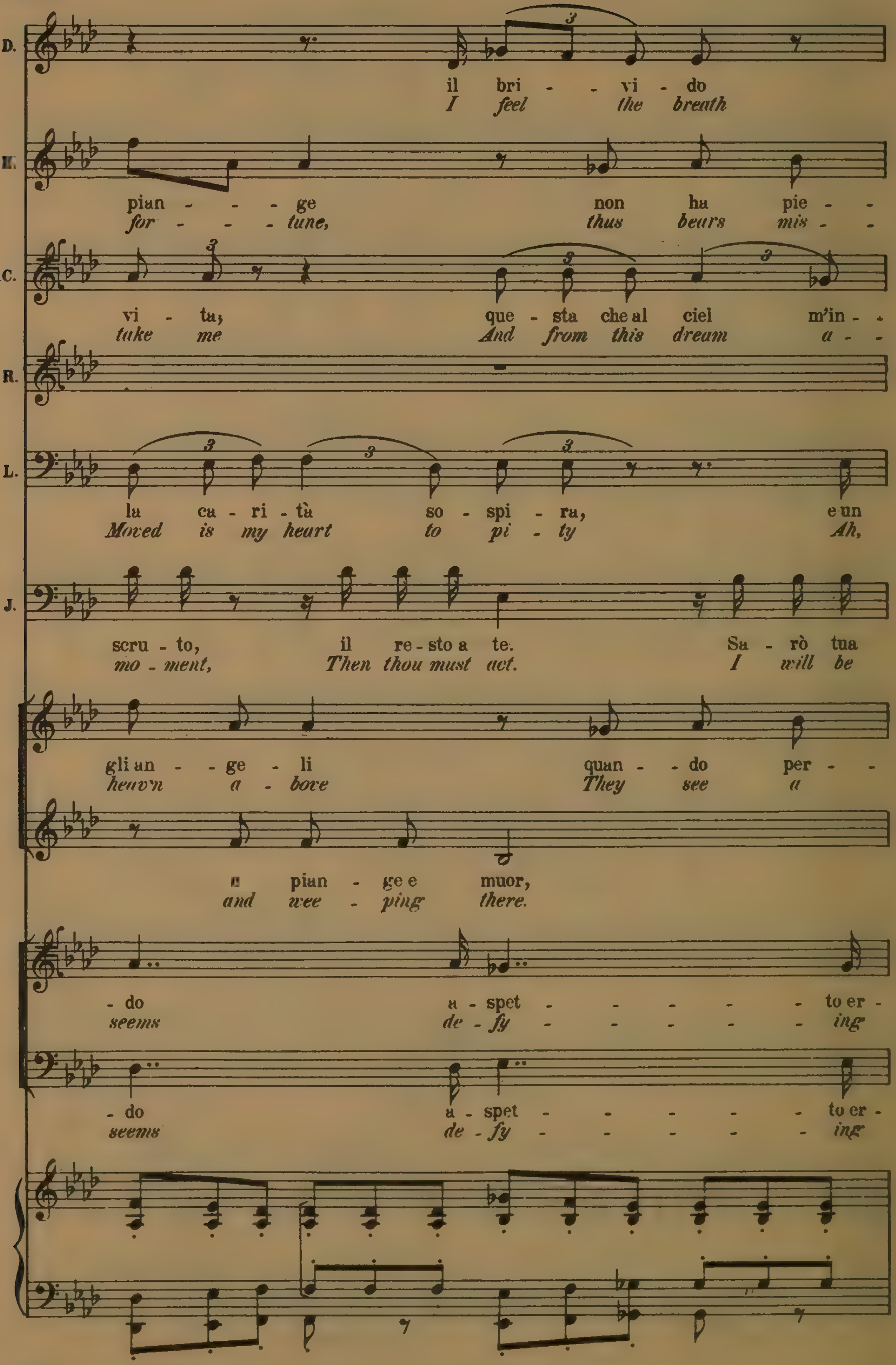

dolce
marcato
D.
dì sul mio sor - ri - so fio - ri -
kiss where are they now? The light
E.
dolce
no, chi per lei, chi non
Oh, weep for her who
C.
dolce
l'eb - bra for - tu - na in -
A jeu - lous for - tune's
R.
L.
stem - pra del co - re, del
Soon to re - gain, to re -
J.
stol - to! stol - to! Se vuoi tu puoi spe - rar;
Coward! Coward! For brave men there is hope;
- del! Ei la col - pì!
sight! Her face he struck!
- del! Ei la col - pì!
sight! Her face he struck!
sguar - di immo - ti al suol.
fixed u - pon the ground.
sguar - di immo - ti al suol.
fixed u - pon the ground.
dolcissimo

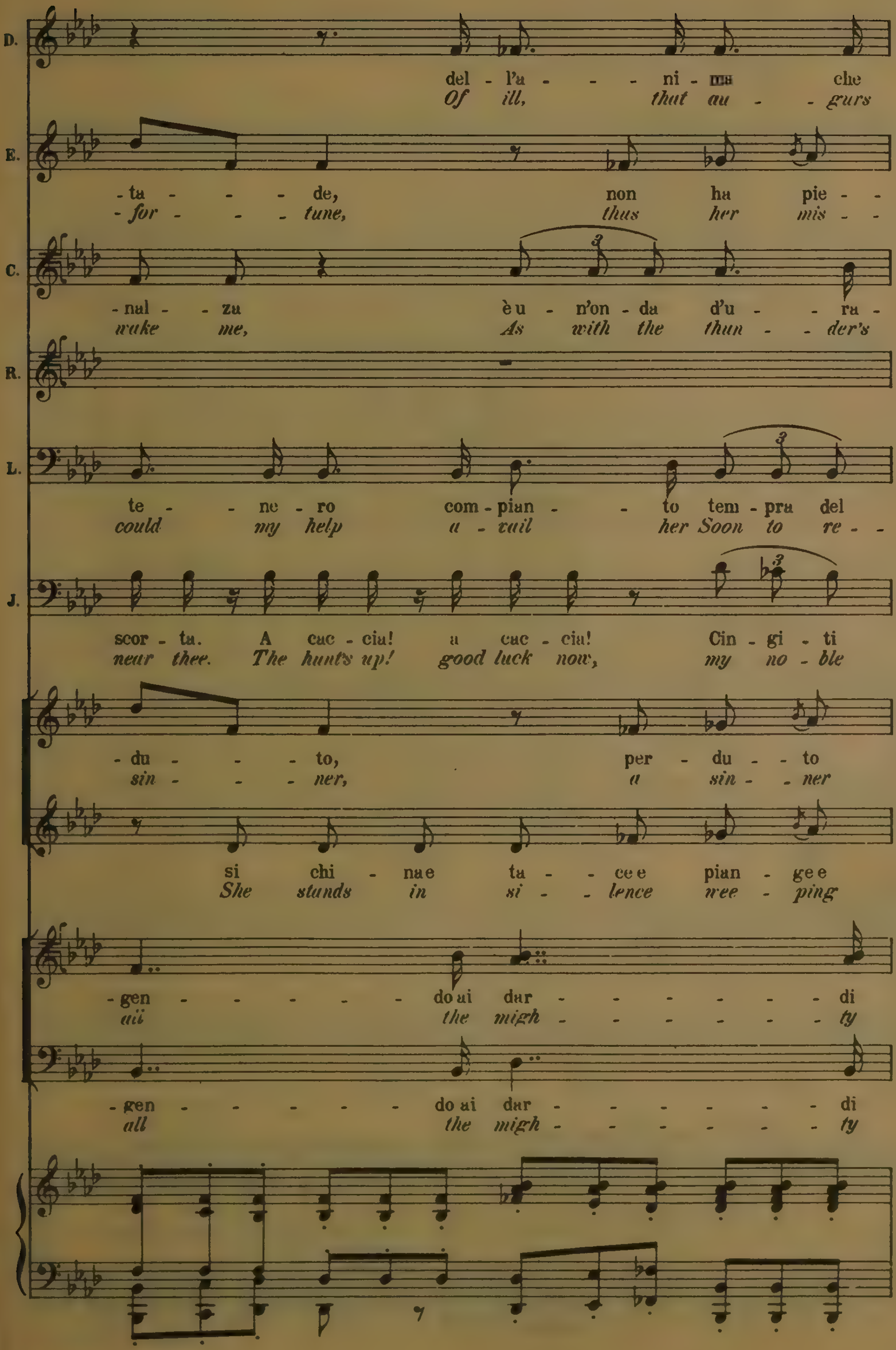

D.
dim.
- a la spe - - me, la speme e il ba - cio
— u - - pon his brow, his ten - der gree - ting!
E.
pian - - - - ge non ha pie - ta - de,
meek - - - - ly thus bears mis - for - tune,
C.
- cal - - za la fu - ga, la fu - ga del - la
an - - ger too soon, too soon it will o - ver -
R.
T'a-scol - to.
I hear thee,
L.
co - - - - re, del co - - - - re il
- guin: to re - gain his
J.
gli umani or - sù! cimenti af - fer - ra, o m'o - dì.
bestir thee then, Use eve - ry ef - fort, and hear me!
diminuendo

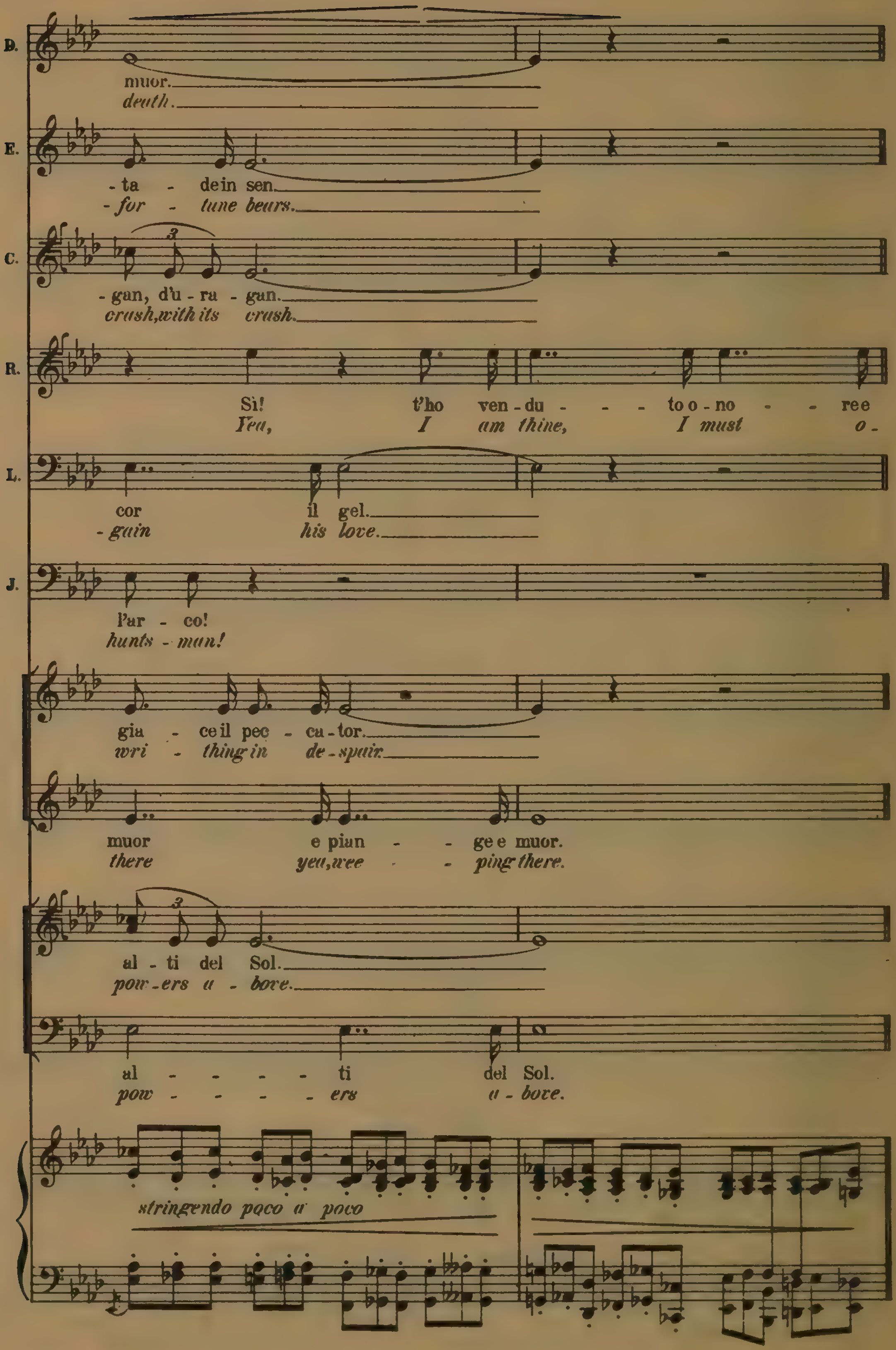

O
D.
E.
no
Ah!
C.
vi - ta; que - sta che al ciel,
- take me, And from this dream
R.
L.
gel. Chi per
love. Weep for
J.
Col pri - mo al - bor sal - pa il va - scel - lo. Or Cas - sio è il
At break of day will sail the ves - sel. Then Cas - sio's
Quel
That
Quel
That
Sfi - - - da
Loo - - - king
Sfi - - - da
Loo - - - king
(come un lamento)
(like a sigh)
O
p
pp cresc.

D.
ed
Ah,
E.
chi
Weep
per
for
C.
al ciel m'in - nal - - - - - za
. this dream a - wake me
R.
L.
lei, per lei non
her, for her who
(toccando la spada)
(laying his hand on his sword)
J.
Du - ce. Ep - pur se av - vien che a que - sti ac - ca - da sven -
gen'ral. If mean-while he should meet with some mis -
vi - - - - - - - - - - - so so
face so
vi - - so, quel vi - - so
face that face so
il ciel
to heav'n
il ciel
to heav'n

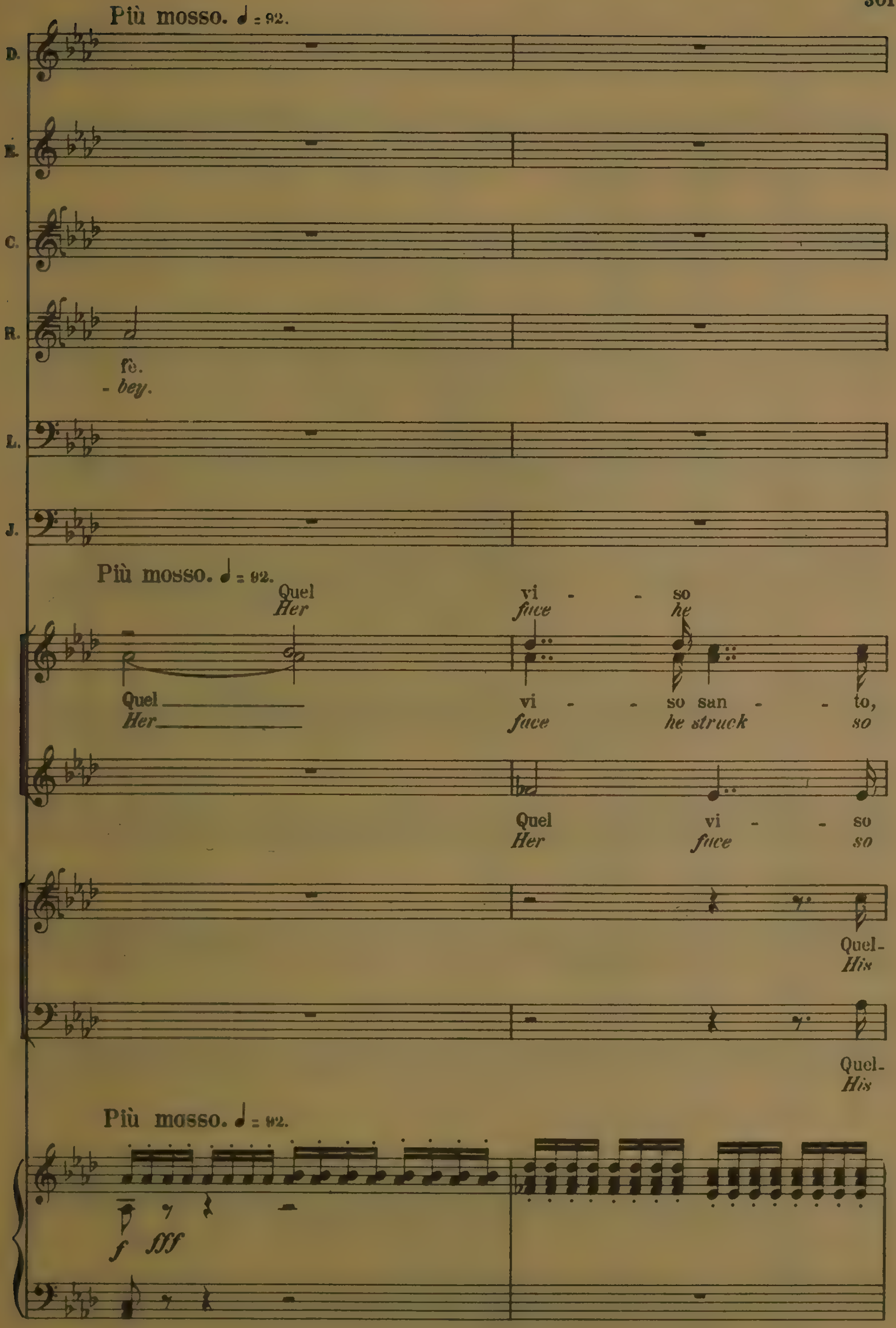

D.
or l'an - go - - - - - scia in vi-so ed or l'angoscia in vi - so
weep for aye, I must, yes, weep for aye, I must
E.
lei per lei non pian - ge, no, chi per
her for her who meek - ly, Ah, weep for
C.
è un' on - da d'u - ra-gan.
As with the thun - der's crash.
R.
Lu - - gu - - bre
What bane - ful
L
pian - - ge non ha pie-tade in sen.
meek - ly Thus her mis - for - tune bears.
J.
- tu - - ra al - lor qui re - sta O - tel - - lo.
for - tune, then here remains O - thel - lo.
san - - - - to, pal - li - do, blan - - do, si chi - na e
pale so like un - to an an - gel's, She stands in
san - - - - to, pal - li - do, blan - - do, quel vi - so santo e
pale so like un - to an an - gel's, so like un-to an
coll' a - tre pu - - gna, l'i - spi - do a - spetto
he seems de - fy - - ing With threat'ning glances
coll' a - tre pu - - gna, l'i - spi - do a -
he seems de - fy - - ing With threat'ning

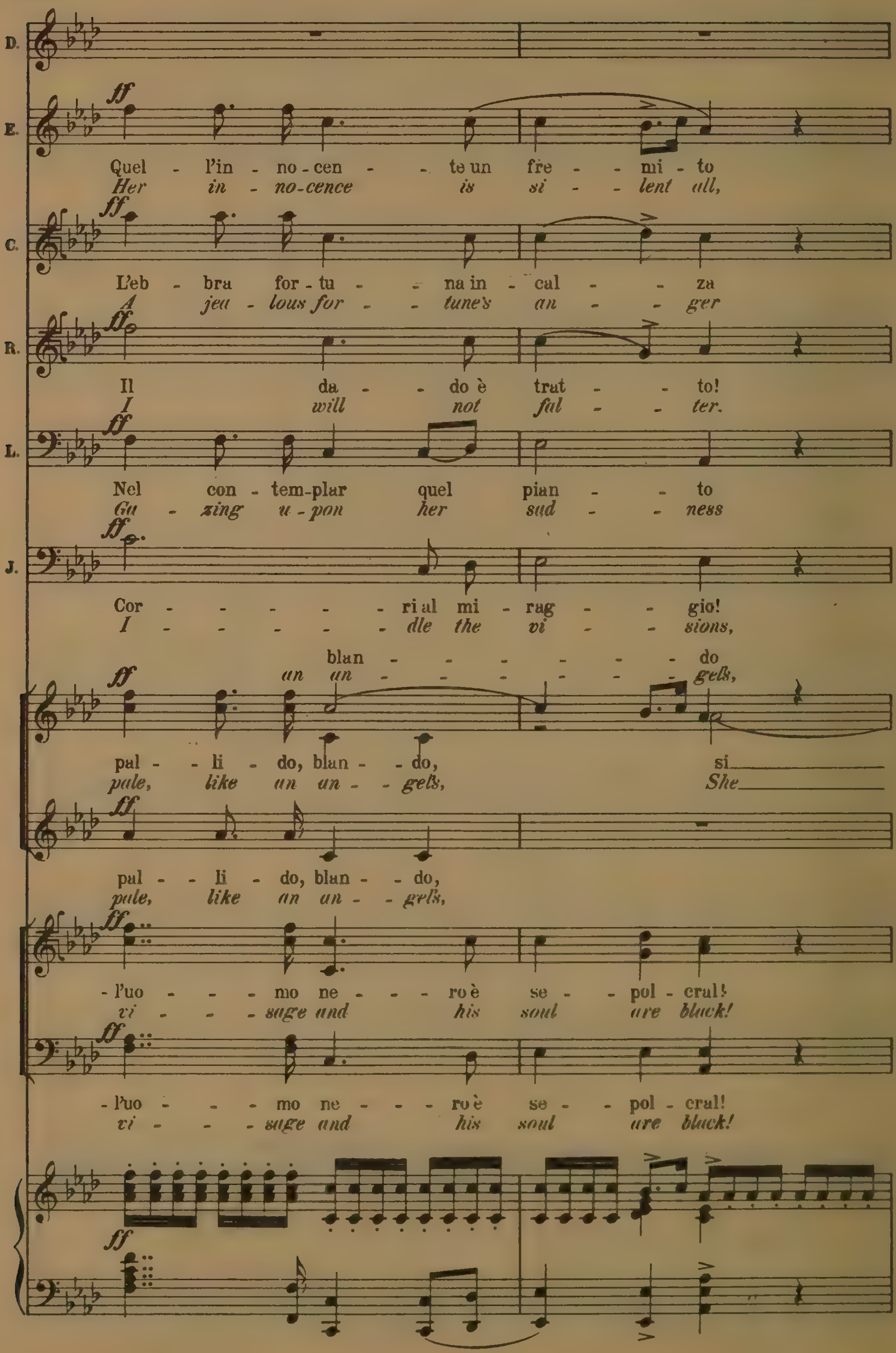

D.
e l'agonia nel cor
Weep then for aye I must
A ter - - ra...
Yea, pro - - strate
E.
lei, per lei non pian - ge, no, chi per
her Ah, weep for her for her who
C.
l'eb - bra for - tuna in -
A jea - lous fortune's
R.
lu - ce d'a - tro ba - len!
plan dost now thou im - ply?
L.
J.
Ma - no allo spa - da! A notte folta io la sua trac-cia
Unsheath thy wea - pon! From early fall of night his tra - ces
ta - ce e pian - ge e muor. Pian - gon co -
si - lence and wee - ping there. 'Tis thus that
pal-li - do, quel vi - so santo e pal-li - do
angel's face so like un-to an angel's face.
er - gendo ai dardi
the mighty powers
- spet - to al - ti del Sol,
glan - ces that are a - bove.

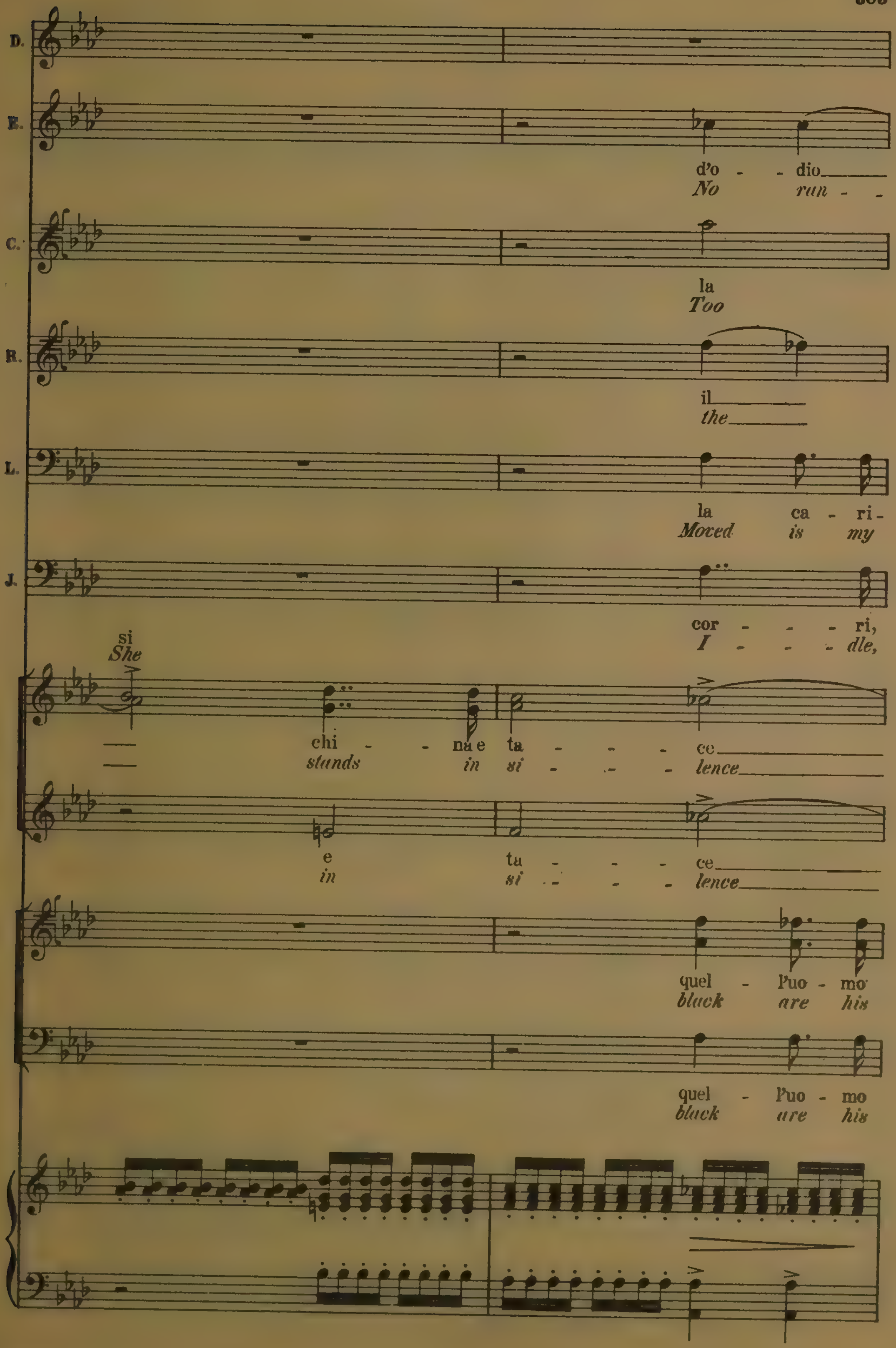

D.
m'ag - ghiac - - - cia.
I lie here,
E.
lè - - - i, per leí non
meek - - ly, thus bears mis - -
C.
- cal - - za la fu - ga del - - la
an - - ger Too soon will o - - ver -
R.
L.
Nel con - tem - plar quel pian - to
Gu - zing u - pon her sad - ness
J.
vi - - gi - - lo, e il var - co e l'o - - ra
I will watch. I'll tell thee place and
- sì nel ciel lor pian - - to
an - - gels weep when from high
si chi - na e ta - - - ce
She stands in si - - - lence,
PPP
l'i - - - - - - spi -
Now he
PPP
l'i - - - - - - spi -
Now he
p stacc.

D.
il bri - vi - do
I feel the breath
H.
pian - ge non ha pie -
for - tune, thus bears mis -
C.
vi - ta, que - sta che al ciel m'in -
take me And from this dream a -
R.
L.
la ca - ri - tà so - spi - ra, e un
Moved is my heart to pi - ty Ah,
J.
scru - to, il re - sto a te. Sa - rò tua
mo - ment, Then thou must act. I will be
gli an - ge - li quan - do per -
heav'n a - bove They see a
e pian - ge e muor,
and wee - ping there.
- do a - spet - to er -
seems de - fy - ing
- do a - spet - to er -
seems de - fy - ing

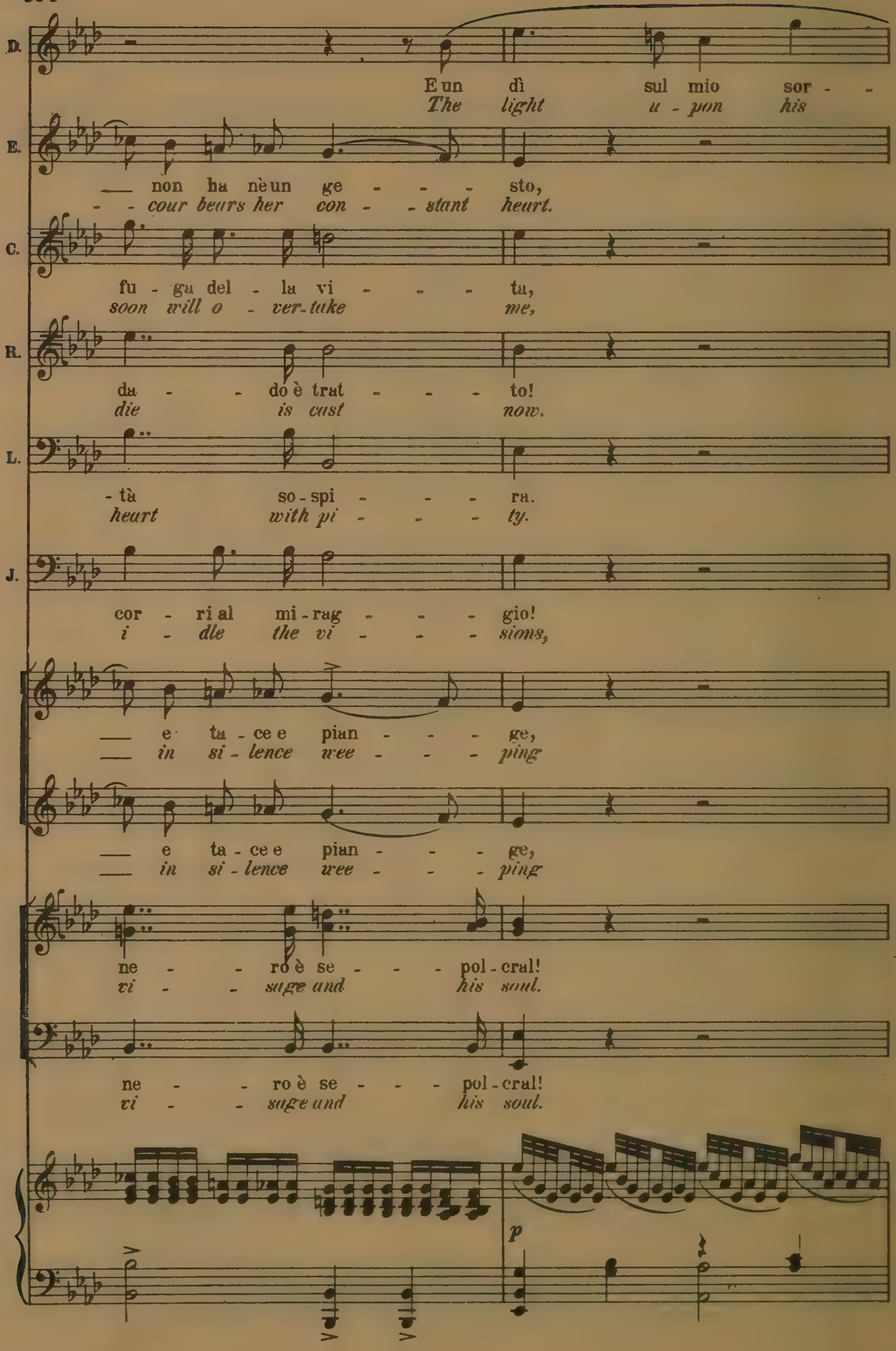

D.
del - l'a - - - ni - ma che
Of ill, that au - - gurs
E.
- ta - - - de, non ha pie - -
- for - - - tune, thus her mis - -
C.
- nal - - za è u - n'on - da d'u - - ra -
wake me, As with the thun - - der's
R.
L.
te - - ne - ro com - pian - - to tem - pra del
could my help a - vail her Soon to re - -
J.
scor - ta. A cac - cia! a cac - cia! Cin - gi - ti
near thee. The hunt's up! good luck now, my no - ble
- du - - - to, per - du - - to
sin - - - ner, a sin - - ner
si chi - na e ta - - ce e pian - ge e
She stands in si - - lence wee - ping
- gen - - - - - do ai dar - - - - - - - di
all the migh - - - - - - ty
- gen - - - - - do ai dar - - - - - - - di
all the migh - - - - - - ty

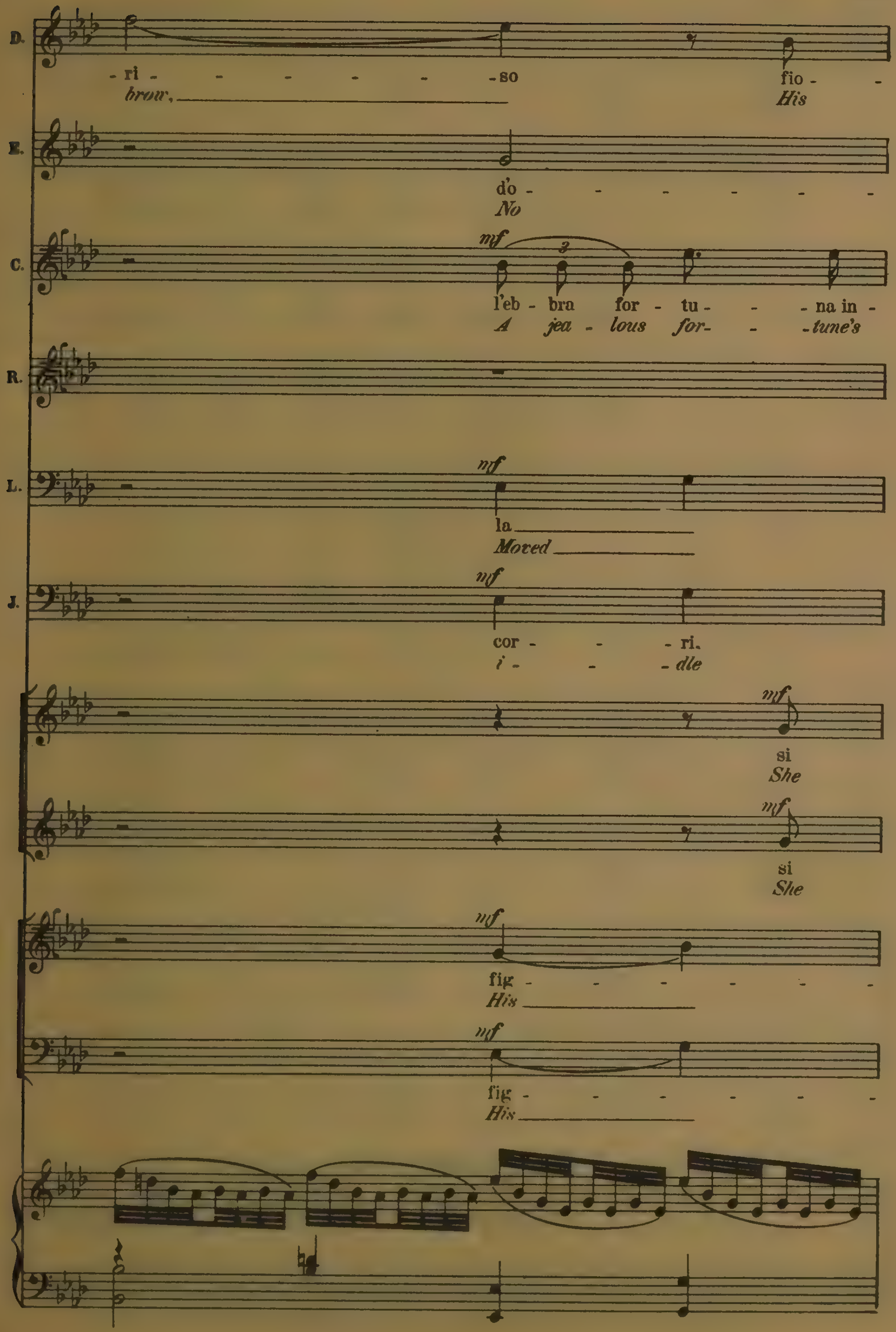

D.
muor.
death.
E.
-ta - dein sen.
-for - tune bears.
C.
-gan, d'u-ra - gan.
crash,with its crash.
R.
Sì! t'ho ven-du - - - to o-no - - ree
Yea, I am thine, I must o-
L.
cor il gel.
-gain his love.
J.
l'ar - co!
hunts - man!
gia - ceil pec - ca-tor.
wri - thing in de-spair.
muor e pian - - ge e muor.
there yea,wee - - ping there.
al - ti del Sol.
pow-ers a - bove.
al - - - - - ti del Sol.
pow - - - - - ers a - bove.
stringendo poco a poco

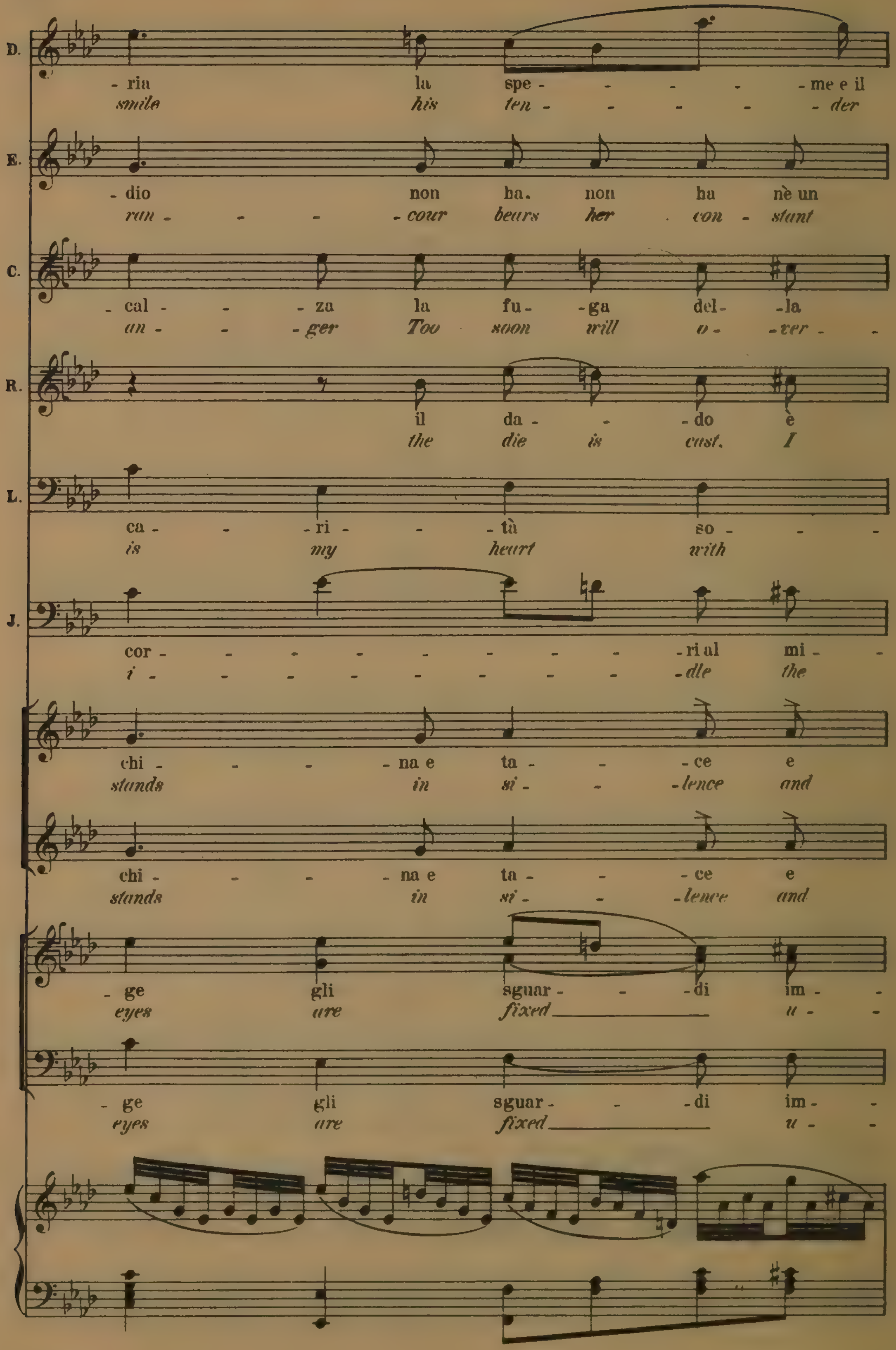

Più mosso. 𝅗𝅥 = 92.
D.
E.
C.
R.
fè.
- bey.
L.
J.
Più mosso. 𝅗𝅥 = 92.
Quel
Her
vi - - so
face he
Quel
Her
vi - - so san - - to,
face he struck so
Quel vi - - so
Her face so
Quel-
His
Quel-
His
Più mosso. 𝅗𝅥 = 92.
f fff

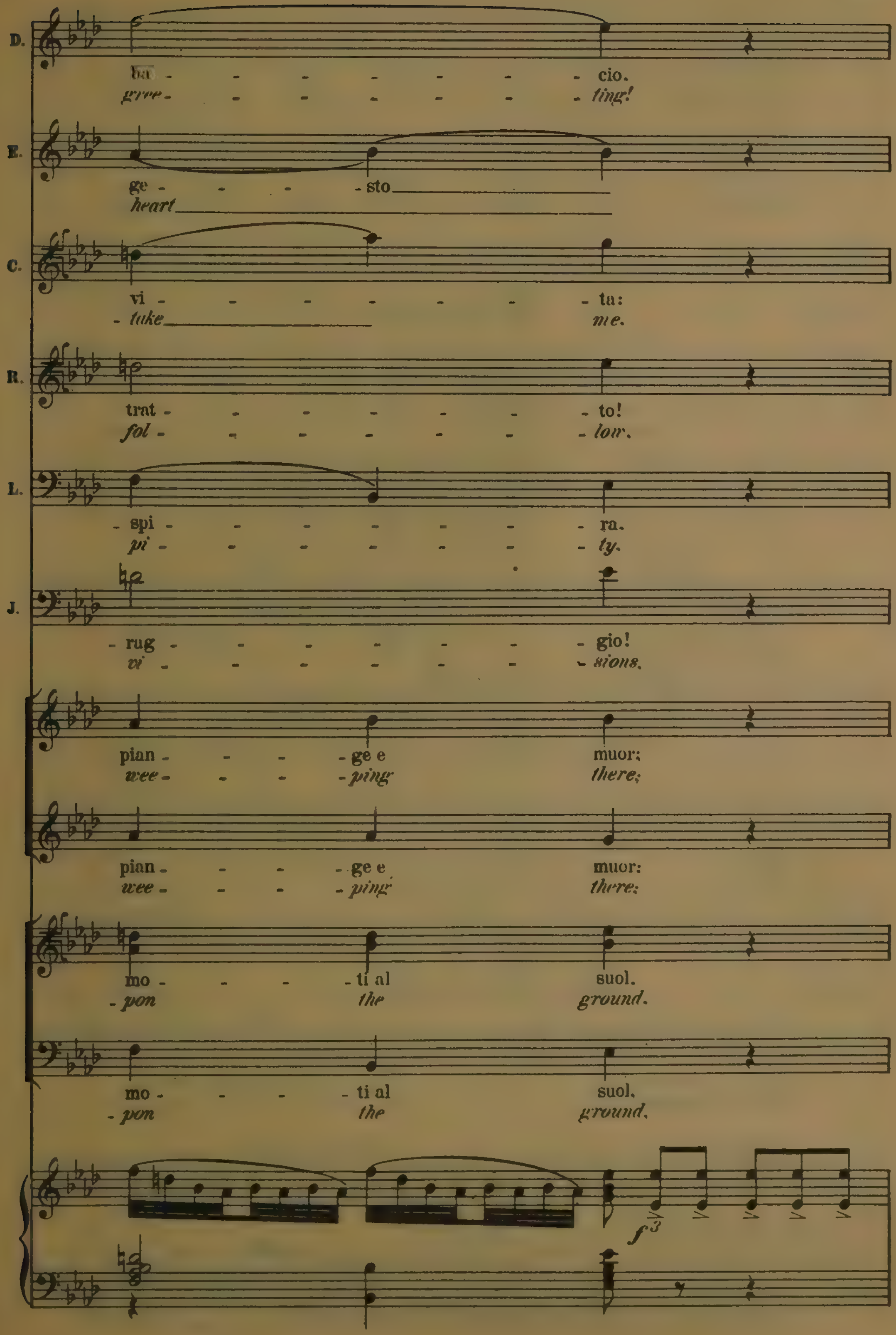

D.
E.
Quel - l'in - no - cen - - te un fre - - mi - to
Her in - no-cence is si - - lent all,
C.
L'eb - bra for - tu - - na in - cal - - za
A jeu - lous for - - tune's an - - ger
R.
Il da - - do è trat - - to!
I will not fal - - ter.
L.
Nel con - tem-plar quel pian - - to
Ga - zing u - pon her sad - - ness
J.
Cor - - - - - ri al mi - rag - - gio!
I - - - - - dle the vi - - sions,
blan - - - - - - - do
an an - - - - - - - gels,
pal - - li - do, blan - - do, si
pale, like an an - - gels, She
pal - - li - do, blan - - do,
pale, like an an - - gels,
- l'uo - - - mo ne - - - ro è se - - pol - cral!
vi - - - sage and his soul are black!
- l'uo - - - mo ne - - - ro è se - - pol - cral!
vi - - - sage and his soul are black!

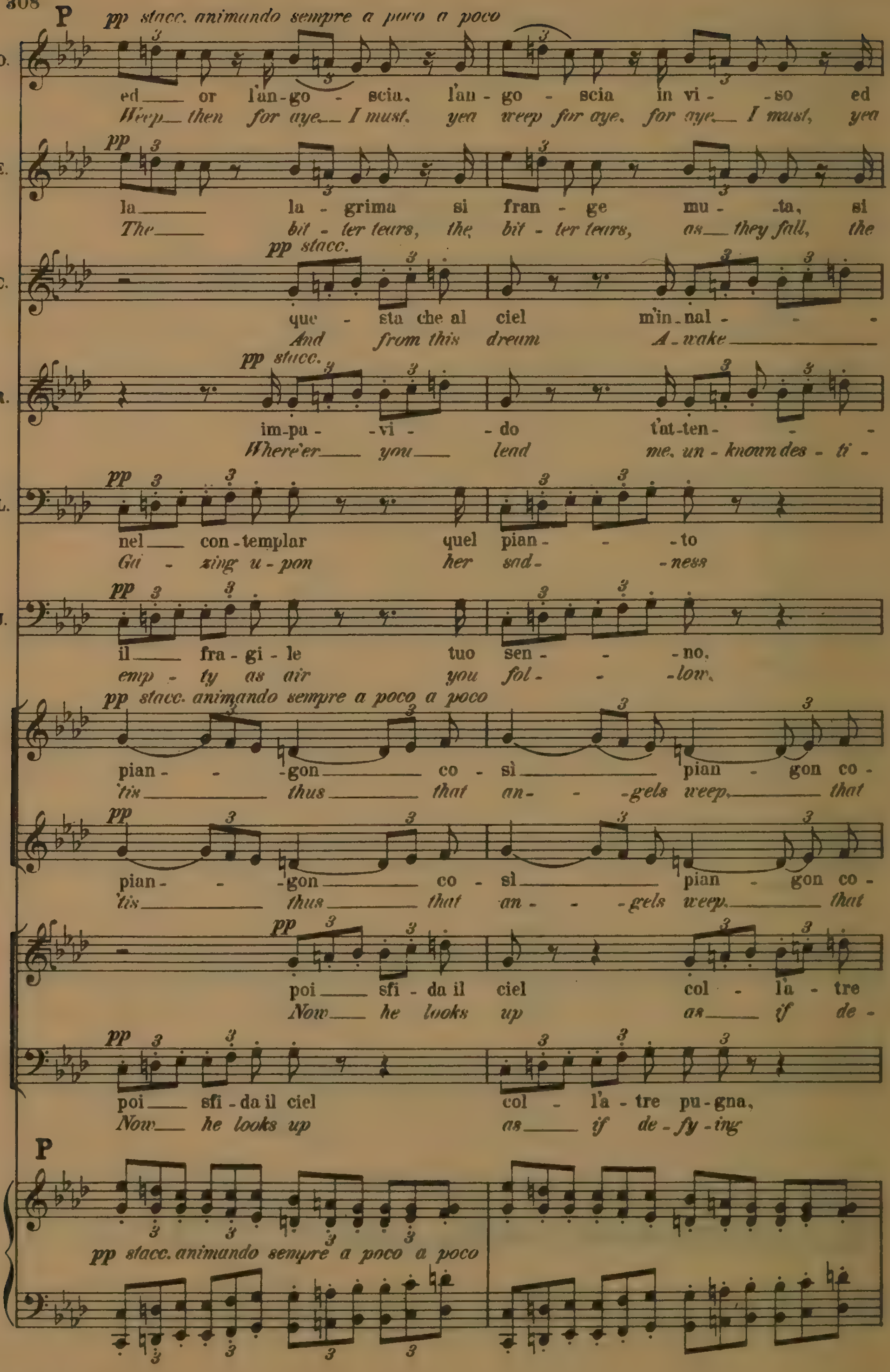

D.
E.
d'o - - dio
No run - -
C.
la
Too
R.
il
the
L.
la ca - ri -
Moved is my
J.
cor - - - ri,
I - - - dle,
si
She
chi - na e ta - - - ce
stands in si - - - lence
e ta - - - ce
in si - - - lence
quel - l'uo - mo
black are his
quel - l'uo - mo
black are his

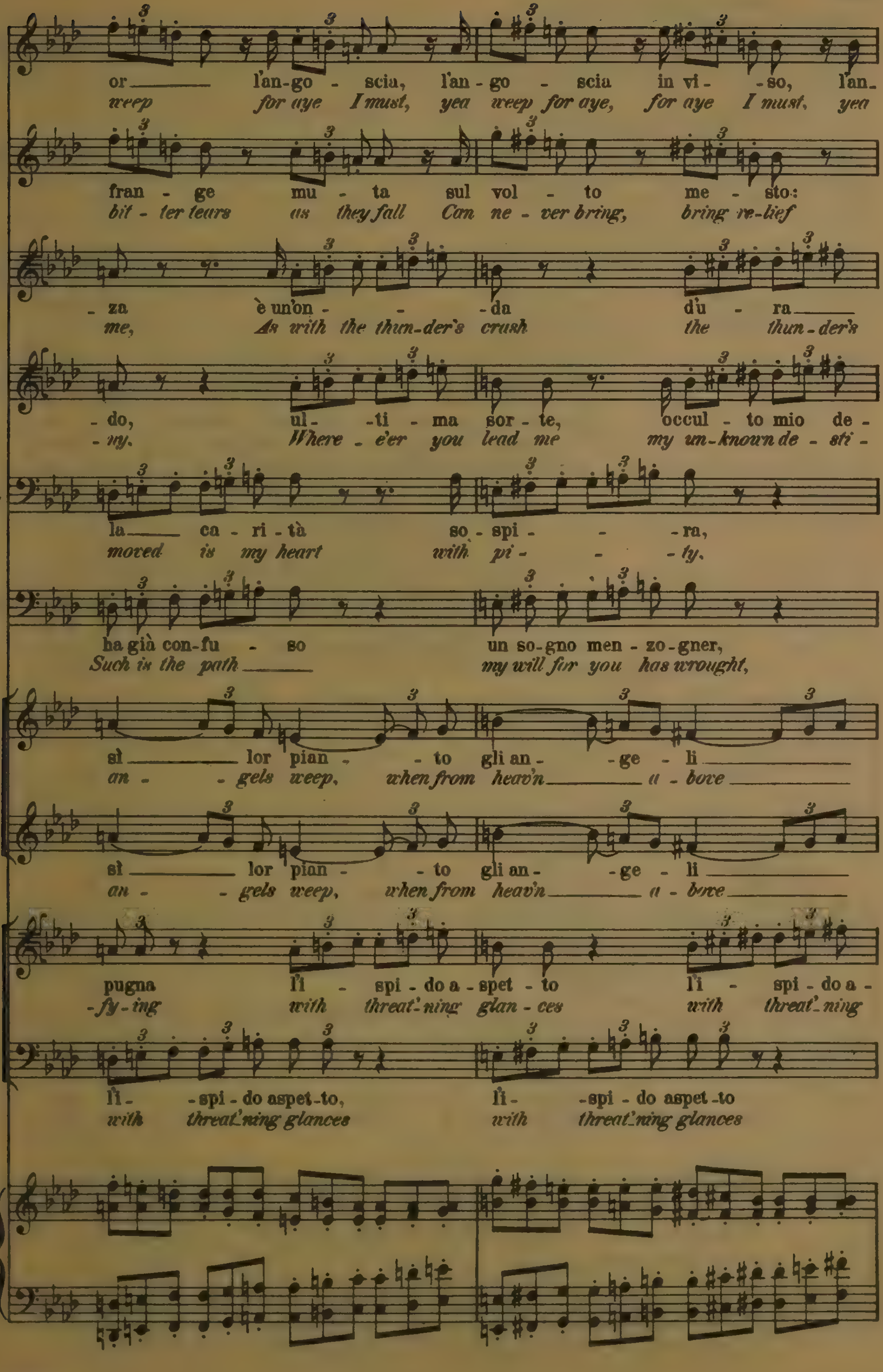
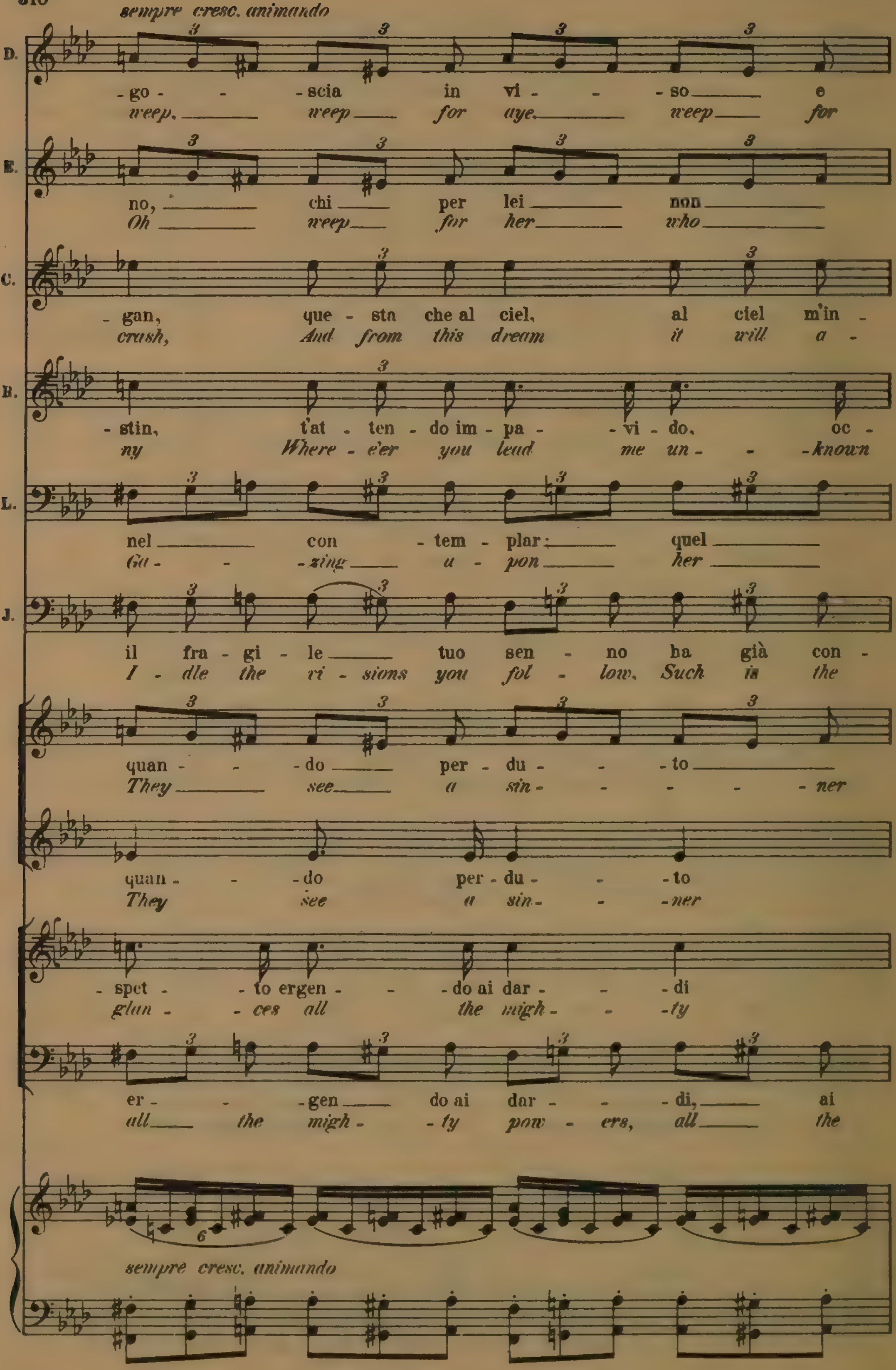

D.
E un dì sul mio sor -
The light u - pon his
E.
— non ha nè un ge - - - sto,
- - cour bears her con - - stant heart.
C.
fu - ga del - la vi - - - ta,
soon will o - ver - take me,
R.
da - - do è trat - - - to!
die is cast now.
L.
- tà so - spi - - - ra.
heart with pi - - - ty.
J.
cor - ri al mi - rag - - - gio!
i - dle the vi - - - sions,
— e ta - ce e pian - - - ge,
— in si - lence wee - - - ping
— e ta - ce e pian - - - ge,
— in si - lence wee - - - ping
ne - - ro è se - - - pol - cral!
vi - - sage and his soul.
ne - - ro è se - - - pol - cral!
vi - - sage and his soul.
p

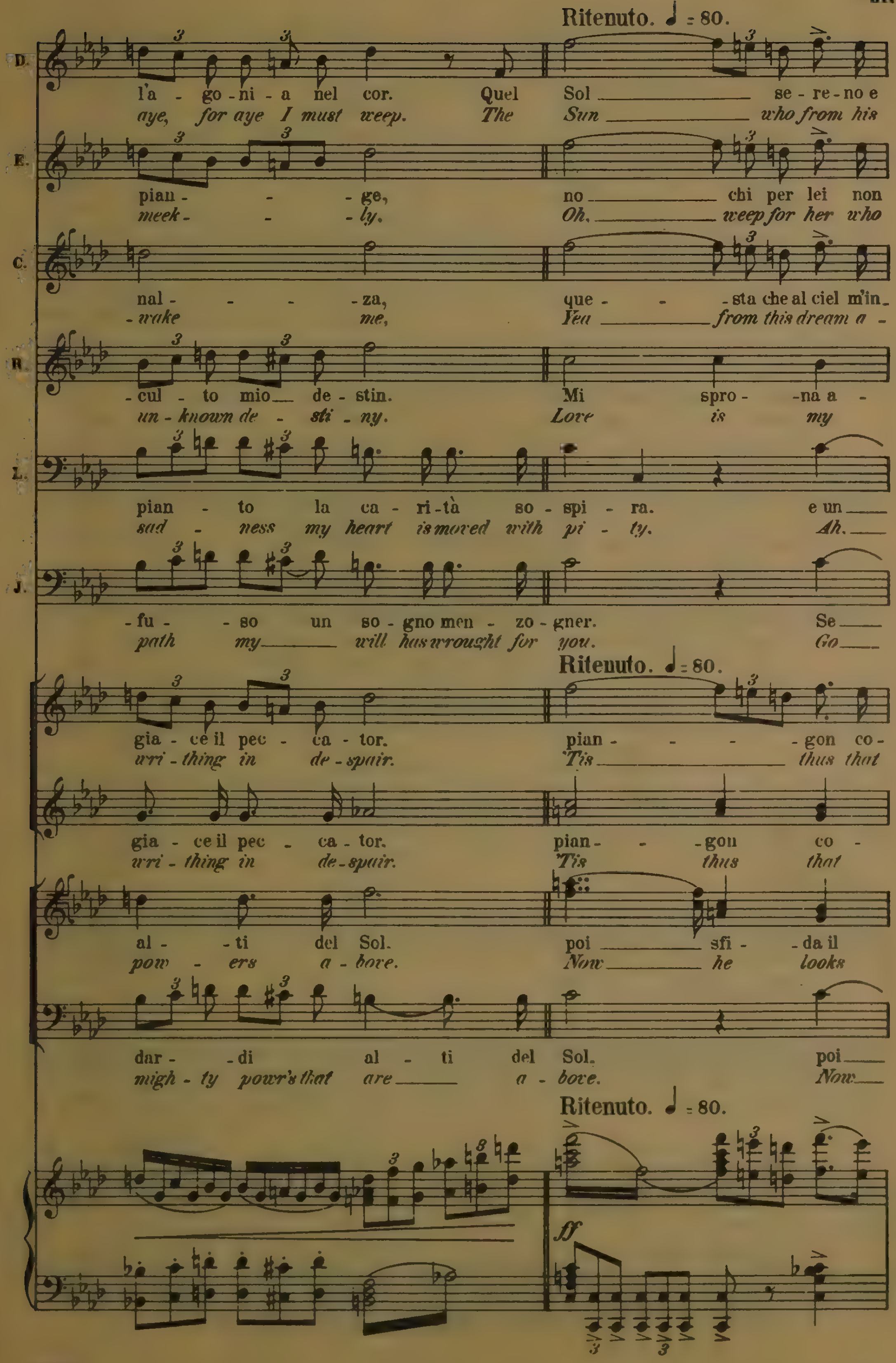
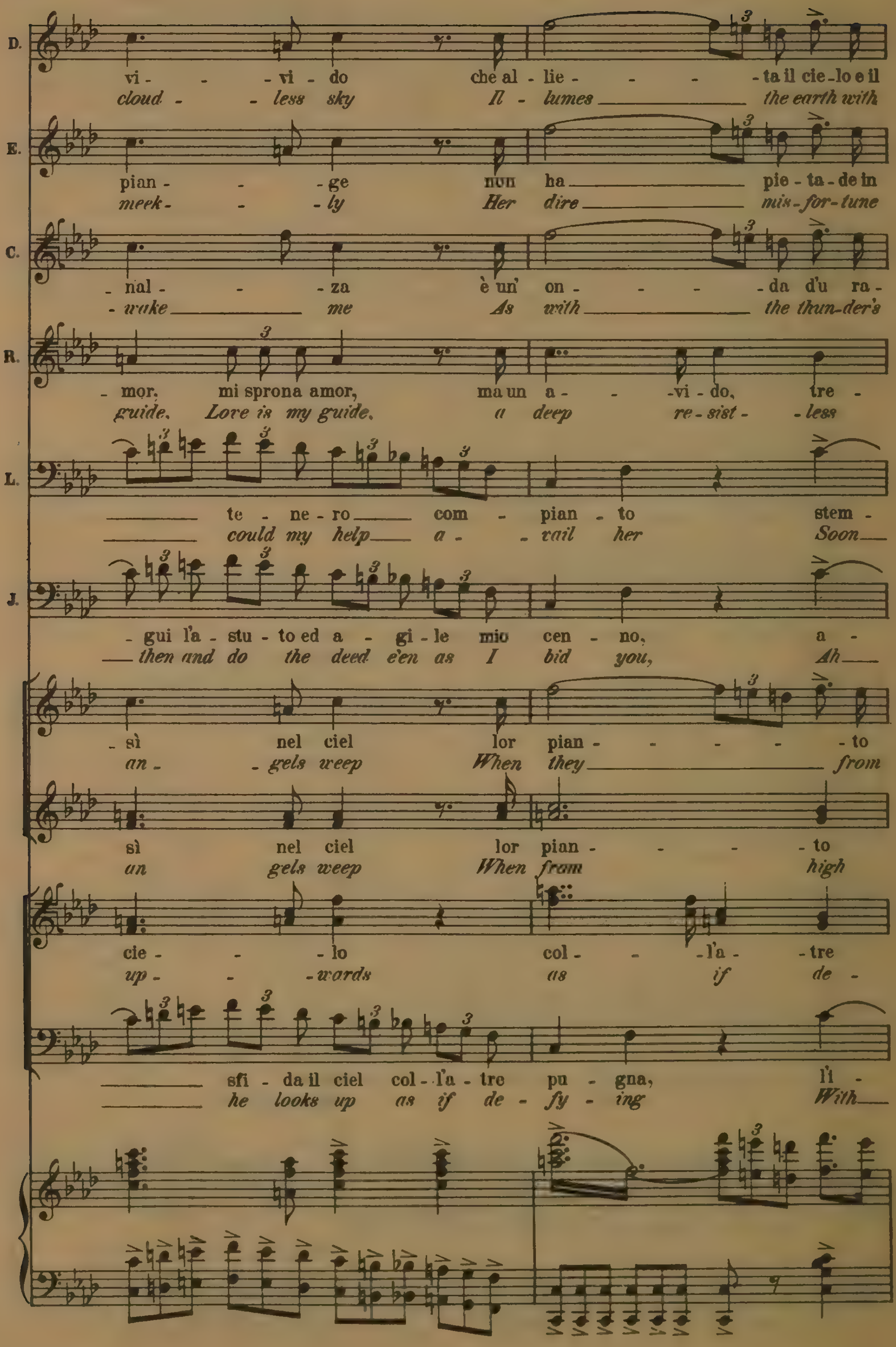

D.
- ri - - - - - - so fio -
brow, His
E.
d'o - - - - - -
No
C.
mf
l'eb - bra for - tu - - na in -
A jea - lous for- - - tune's
R.
L.
mf
la
Moved
J.
mf
cor - - ri.
i - - dle
mf
si
She
mf
si
She
mf
fig - - - - - -
His
mf
fig - - - - - -
His

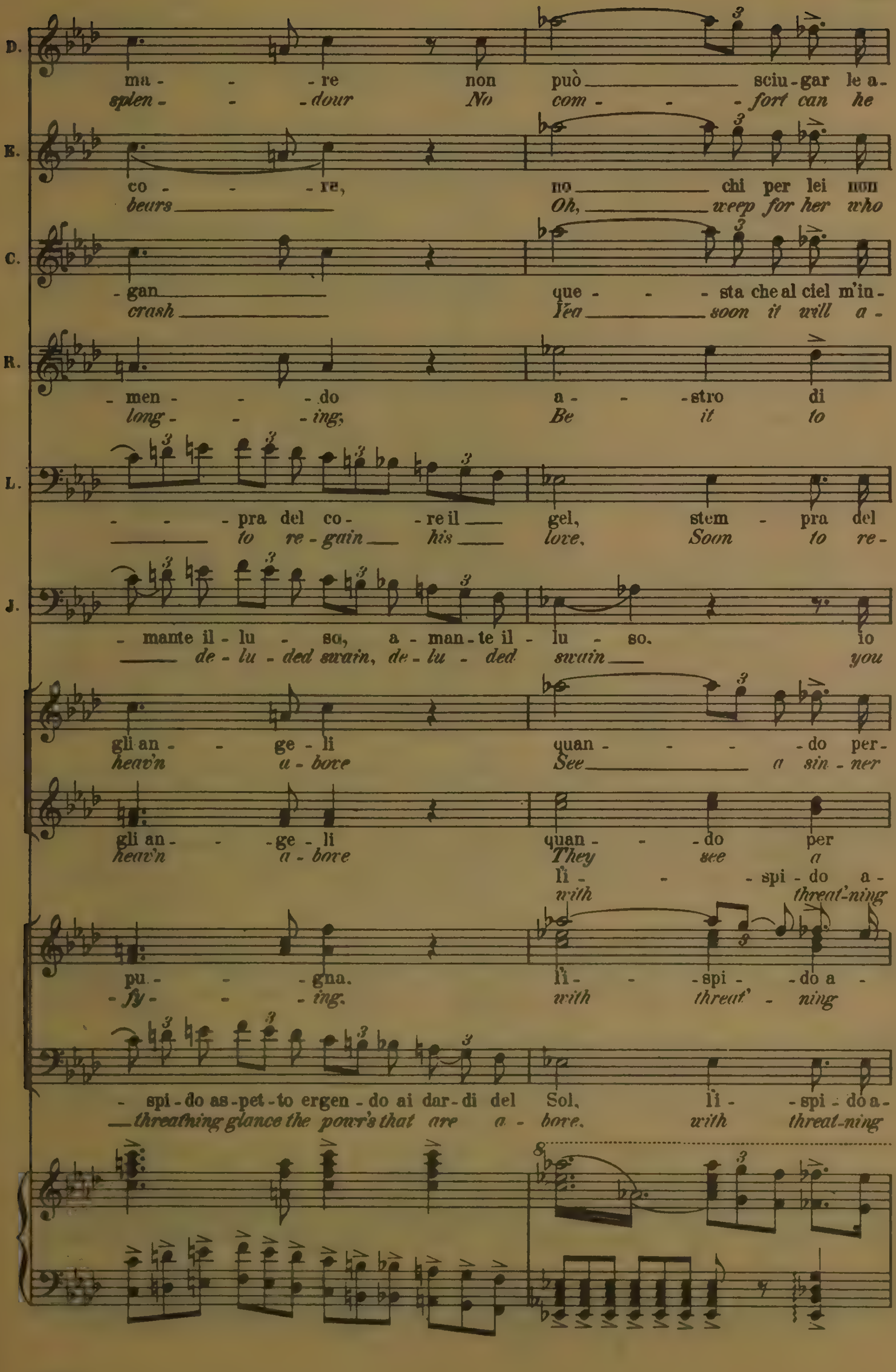

D.
- ria la spe - - - - - me e il
smile his ten - - - - - der
E.
- dio non ha. non ha nè un
run - - - - cour beurs her con - stant
C.
- cal - - - za la fu - - ga del - - la
un - - - ger Too soon will o - - ver - -
R.
il da - - - do è
the die is cast. I
L.
ca - - - ri - - - tà so - - -
is my heart with
J.
cor - - - - - - - - - ri al mi - -
i - - - - - - - - - dle the
chi - - - - na e ta - - - ce e
stands in si - - - lence and
chi - - - - na e ta - - - ce e
stands in si - - - lence and
- ge gli sguar - - - di im - -
eyes are fixed u - -
- ge gli sguar - - - di im - -
eyes are fixed u - -

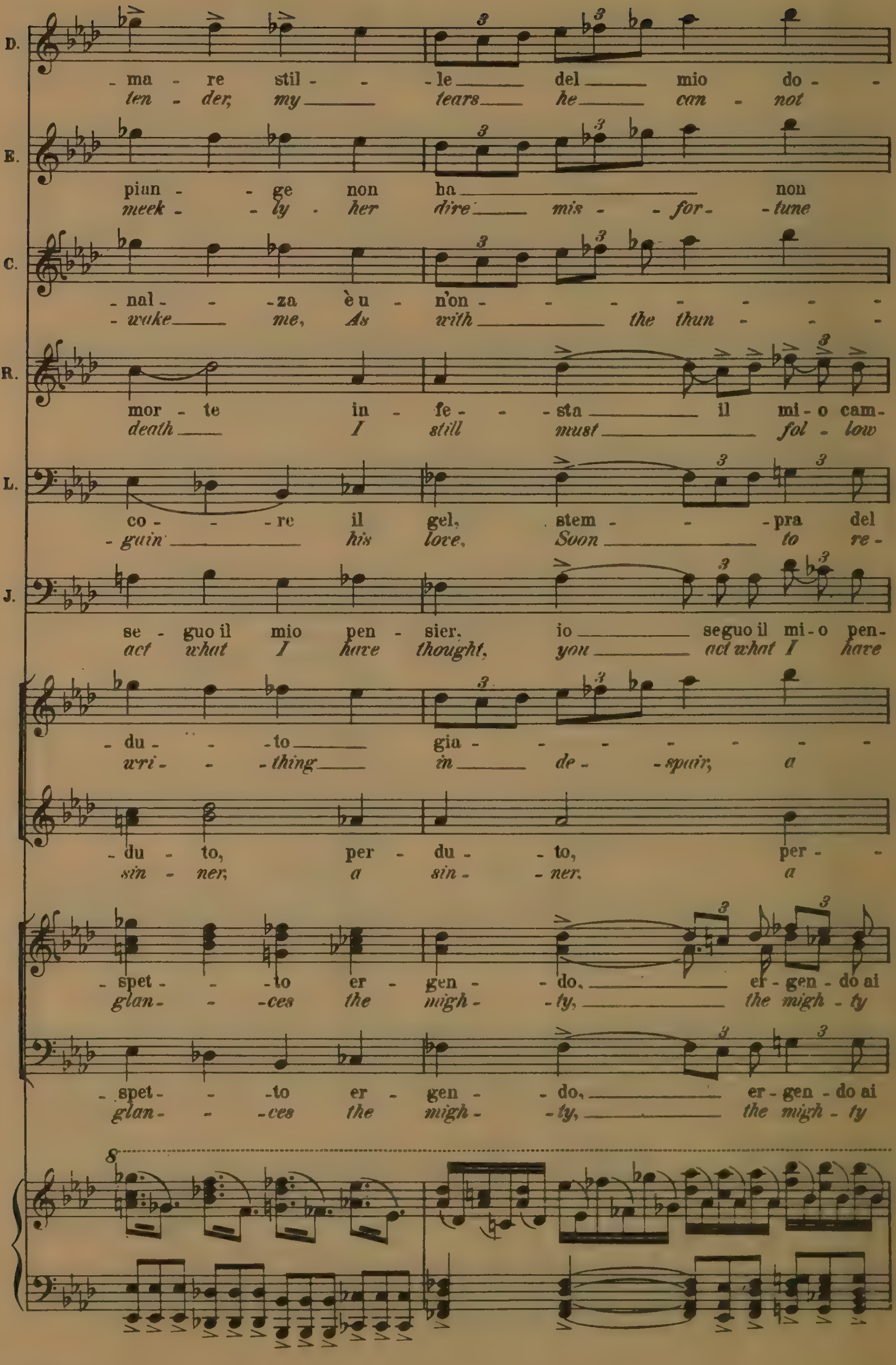

D.
ba - - - - - - - cio.
gree - - - - - - - ting!
E.
ge - - - - sto
heart
C.
vi - - - - - - - ta:
- take me.
R.
trat - - - - - - - to!
fol - - - - - - - low.
L.
- spi - - - - - - - ra.
pi - - - - - - - ty.
J.
- rug - - - - - - - gio!
vi - - - - - - - sions.
pian - - - - ge e muor;
wee - - - - ping there;
pian - - - - ge e muor:
wee - - - - ping there:
mo - - - - ti al suol.
- pon the ground.
mo - - - - ti al suol.
- pon the ground.
f

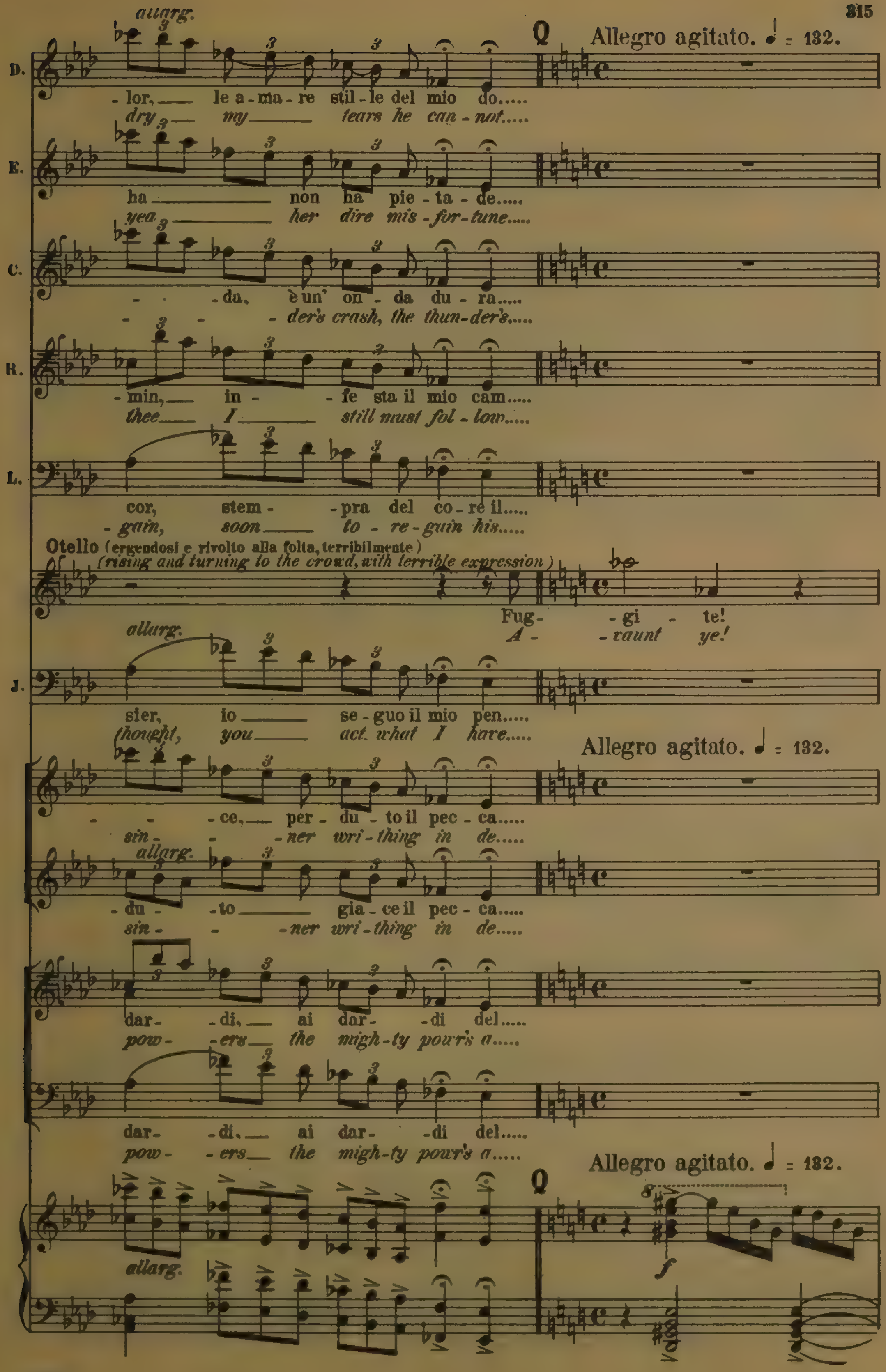

P
pp stacc. animando sempre a poco a poco
D.
ed — or l'an-go - scia, l'an - go - scia in vi - -so ed
Weep — then for aye — I must, yea weep for aye, for aye — I must, yea
E.
pp
la — la - grima si fran - ge mu - -ta, si
The — bit - ter tears, the bit - ter tears, as — they fall, the
C.
pp stacc.
que - sta che al ciel m'in-nal -
And from this dream A-wake
R.
pp stacc.
im-pa - -vi - -do t'at-ten-
Where'er — you — lead me, un - known des - ti -
L.
pp
nel — con-templar quel pian - -to
Ga - zing u - pon her sad- -ness
J.
pp
il — fra - gi - le tuo sen - -no,
emp - ty as air you fol - -low,
pp stacc. animando sempre a poco a poco
pian - -gon — co - sì — pian - gon co -
'tis — thus — that an- -gels weep, — that
pp
pian - -gon — co - sì — pian - gon co -
'tis — thus — that an - -gels weep, — that
pp
poi — sfi - da il ciel col - l'a - tre
Now — he looks up as — if de -
pp
poi — sfi - da il ciel col - l'a - tre pu-gna,
Now — he looks up as — if de - fy - ing
P
pp stacc. animando sempre a poco a poco

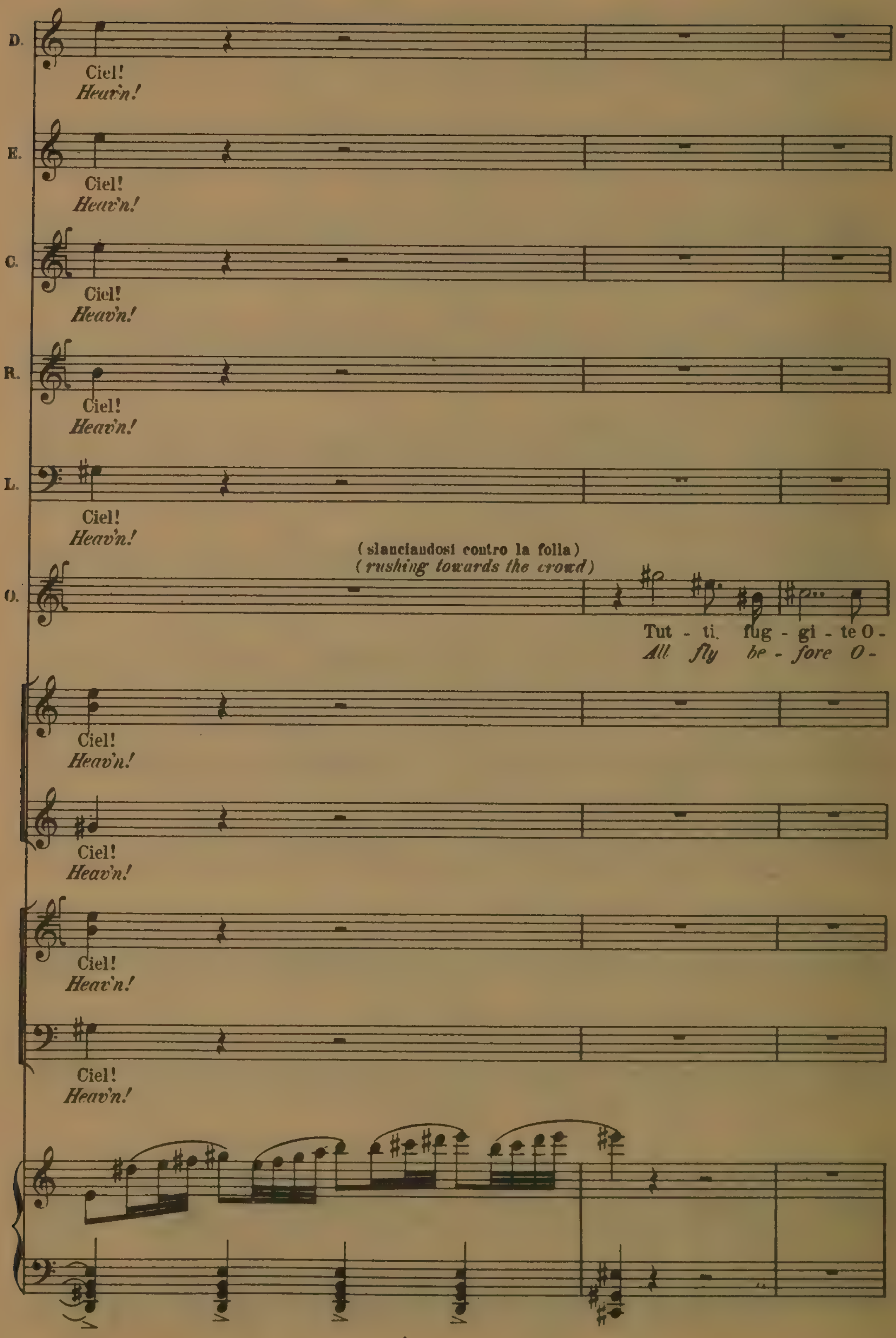

D.
or l'an-go - scia, l'an - go - scia in vi - - so, l'an-
weep for aye I must, yea weep for aye, for aye I must, yea
E.
fran - ge mu - ta sul vol - to me - sto:
bit - ter tears as they fall Can ne - ver bring, bring re-lief
C.
- za è un'on - - - da d'u - ra
me, As with the thun-der's crush the thun-der's
R.
- do, ul- -ti - ma sor - te, occul - to mio de -
- ny. Where - e'er you lead me my un-known de - sti -
L.
la ca - ri - tà so - spi - - - ra,
moved is my heart with pi - - - ty.
J.
ha già con-fu - so un so-gno men - zo - gner,
Such is the path my will for you has wrought,
sì lor pian - - to gli an - - ge - li
an - - gels weep, when from heav'n a - bove
sì lor pian - - to gli an - - ge - li
an - - gels weep, when from heav'n a - bove
pugna l'i - spi - do a - spet - to l'i - spi - do a -
- fy - ing with threat'-ning glan - ces with threat'-ning
l'i- - spi - do aspet-to, l'i- - spi - do aspet - to
with threat'-ning glances with threat'-ning glances

sempre cresc. animando
D.
-go - - scia in vi - - so e
weep, weep for aye weep for
E.
no, chi per lei non
Oh weep for her who
C.
- gan, que - sta che al ciel, al ciel m'in -
crash, And from this dream it will a -
B.
- stin, t'at - ten - do im - pa - - vi - do, oc -
ny Where - e'er you lead me un - - known
L.
nel con - tem - plar quel
Ga - - zing u - pon her
J.
il fra - gi - le tuo sen - no ha già con -
I - dle the vi - sions you fol - low. Such is the
quan - - do per - du - - to
They see a sin - - - - - ner
quan - - do per - du - - to
They see a sin - - ner
- spet - - to ergen - - do ai dar - - di
glan - - ces all the migh - - ty
er - - gen do ai dar - - di, ai
all the migh - ty pow - ers, all the
sempre cresc. animando

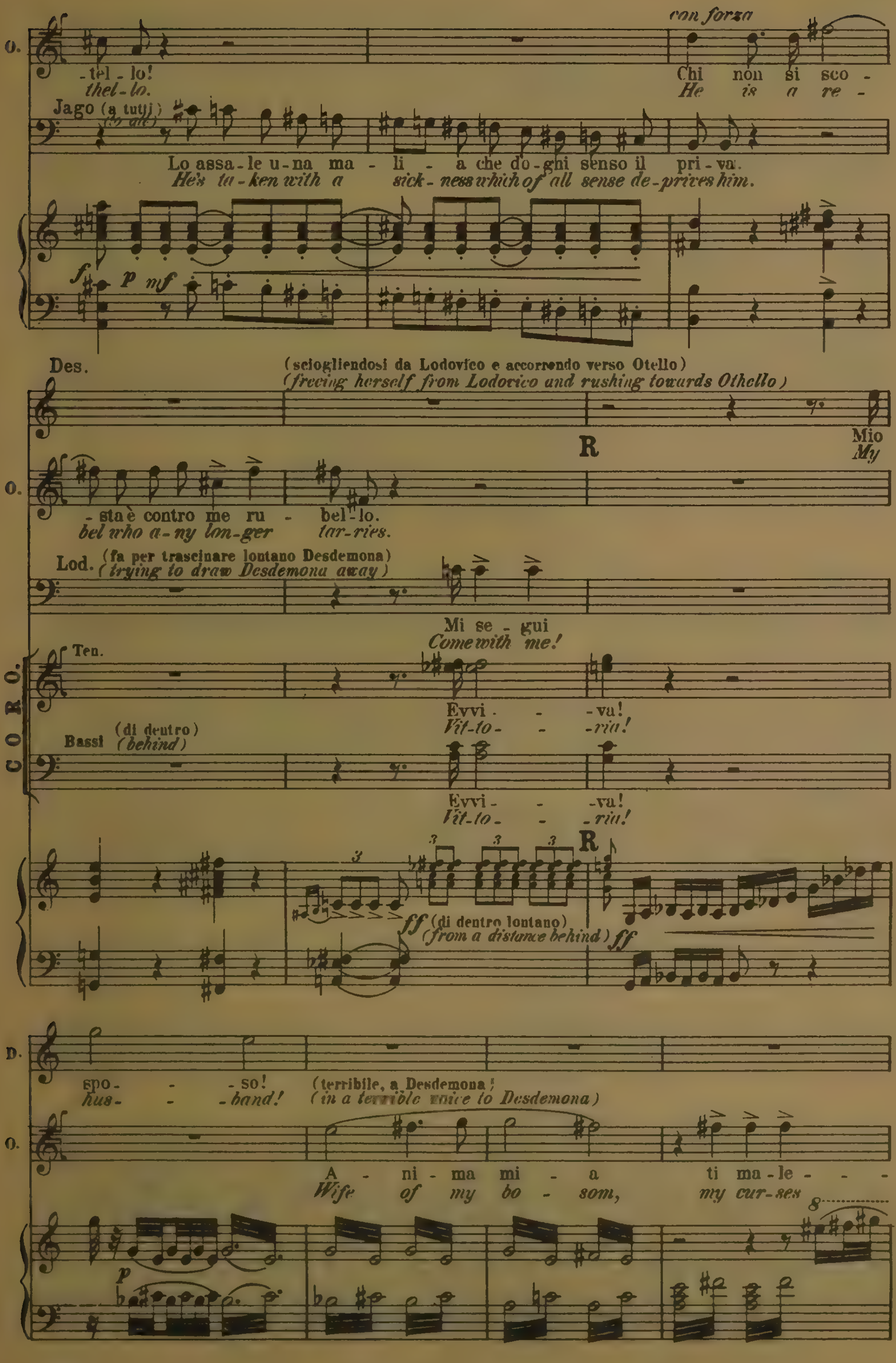

Ritenuto. ♩ = 80.
D.
l'a - go - ni - a nel cor. Quel Sol se - re - no e
aye, for aye I must weep. The Sun who from his
E.
pian - - - ge, no chi per lei non
meek - - - ly. Oh, weep for her who
C.
nal - - - - za, que - - - sta che al ciel m'in
- wake me, Yea from this dream a -
R.
- cul - to mio de - stin. Mi spro - - na a -
un - known de - sti - ny. Love is my
L.
pian - to la ca - ri - tà so - spi - ra. e un
sad - ness my heart is moved with pi - ty. Ah.
J.
- fu - - so un so - gno men - zo - gner. Se
path my will has wrought for you. Go
Ritenuto. ♩ = 80.
gia - ce il pec - ca - tor. pian - - - - gon co -
wri - thing in de - spair. 'Tis thus that
gia - ce il pec - ca - tor. pian - - gon co -
wri - thing in de - spair. 'Tis thus that
al - - ti del Sol. poi sfi - - da il
pow - ers a - bove. Now he looks
dar - - di al - ti del Sol. poi
migh - ty pow'rs that are a - bove. Now
Ritenuto. ♩ = 80.
ff

D.
vi - - vi - do che al - lie - - - ta il cie - lo e il
cloud - - less sky Il - lumes the earth with
E.
pian - - ge non ha pie - ta - de in
meek - - ly Her dire mis - for - tune
C.
- nal - - za è un' on - - - da d'u ra -
- wake me As with the thun-der's
R.
- mor. mi sprona amor, ma un a - - vi - do, tre -
guide. Love is my guide. a deep re - sist - - less
L.
te - ne - ro com - pian - to stem -
could my help a - - vail her Soon
J.
- gui l'a - stu - to ed a - gi - le mio cen - no, a -
then and do the deed e'en as I bid you, Ah
- sì nel ciel lor pian - - - - to
an - - gels weep When they from
sì nel ciel lor pian - - - to
an gels weep When from high
cie - - lo col - - l'a - tre
up - - wards as if de -
sfi - da il ciel col - l'a - tre pu - gna, l'i -
he looks up as if de - fy - ing With

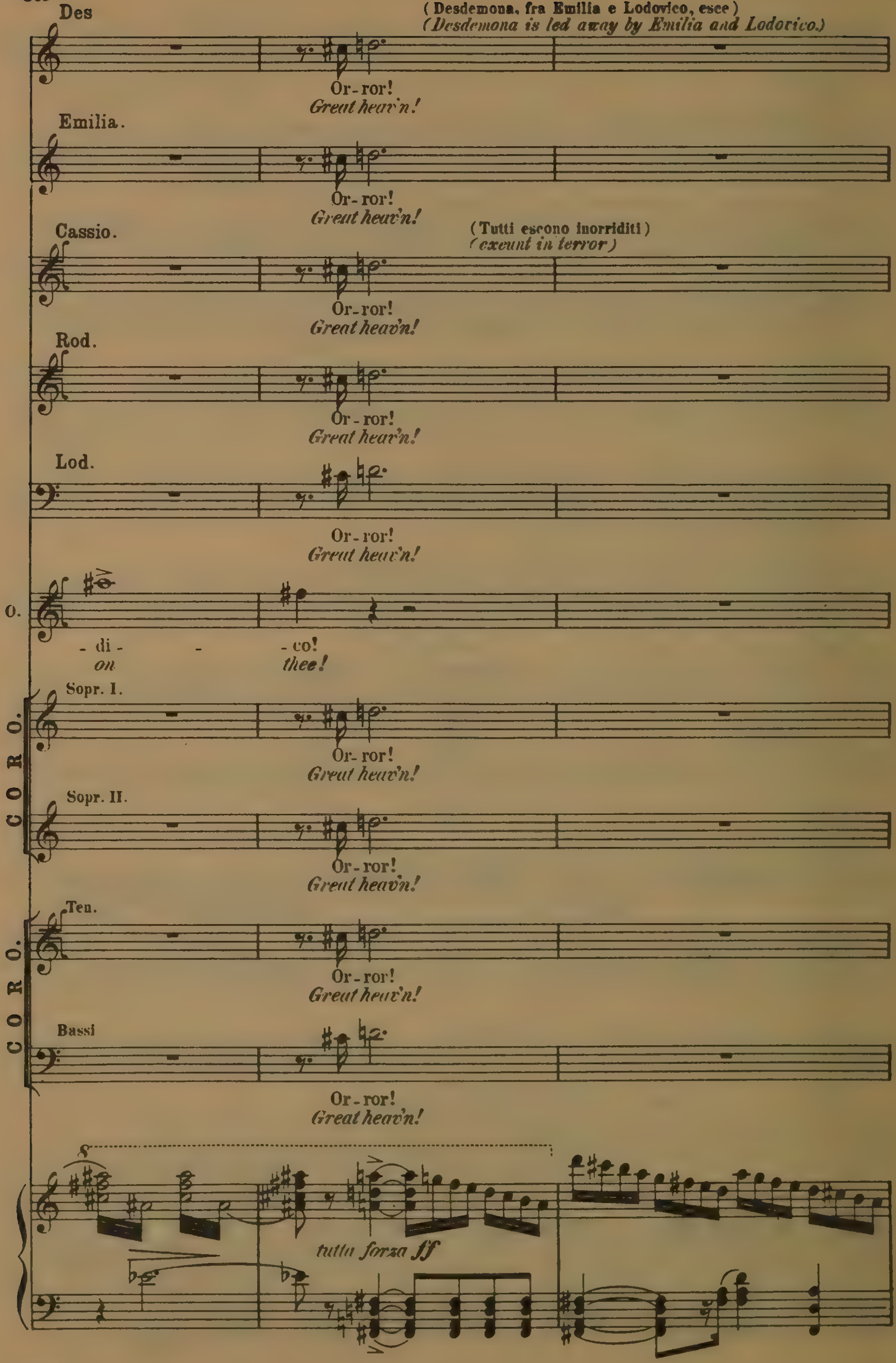

D.
ma - - re non può sciu-gar le a-
splen - - dour No com - - fort can he
E.
co - - re, no chi per lei non
bears Oh, weep for her who
C.
gan que - - sta che al ciel m'in-
crash Yea soon it will a-
R.
men - - do a - - stro di
long - - ing, Be it to
L.
- - pra del co- re il gel, stem - pra del
to re - gain his love. Soon to re-
J.
mante il - lu - so, a - man - te il - lu - so. io
de - lu - ded swain, de - lu - ded swain you
gli an - - ge - li quan - - - do per-
heav'n a - bove See a sin - ner
gli an - - ge - li quan - - do per
heav'n a - bove They see a
li - - spi - do a-
with threat'ning
pu - - gna. li - - spi - do a -
- fy - - ing. with threat' - ning
spi - do as - pet - to ergen - do ai dar - di del Sol, li - - spi - do a-
threat'ning glance the pow'rs that are a - bove. with threat-ning


D.
- ma - re stil - - le del mio do -
ten - der, my tears he can - not
E.
pian - - ge non ha non
meek - - ly - her dire mis - - for - - tune
C.
- nal - - za è u - n'on -
- wake me, As with the thun -
R.
mor - te in - fe - - sta il mi - o cam -
death I still must fol - low
L.
co - - re il gel, stem - - pra del
- gain his love, Soon to re -
J.
se - guo il mio pen - sier, io seguo il mi - o pen -
act what I have thought, you act what I have
- du - - to gia -
wri - - thing in de - - spair, a
- du - to, per - du - - to, per -
sin - ner, a sin - - ner, a
- spet - - to er - gen - - do, er - gen - do ai
glan - - ces the migh - - ty, the migh - ty
- spet - - to er - gen - - do, er - gen - do ai
glan - - ces the migh - - ty, the migh - ty

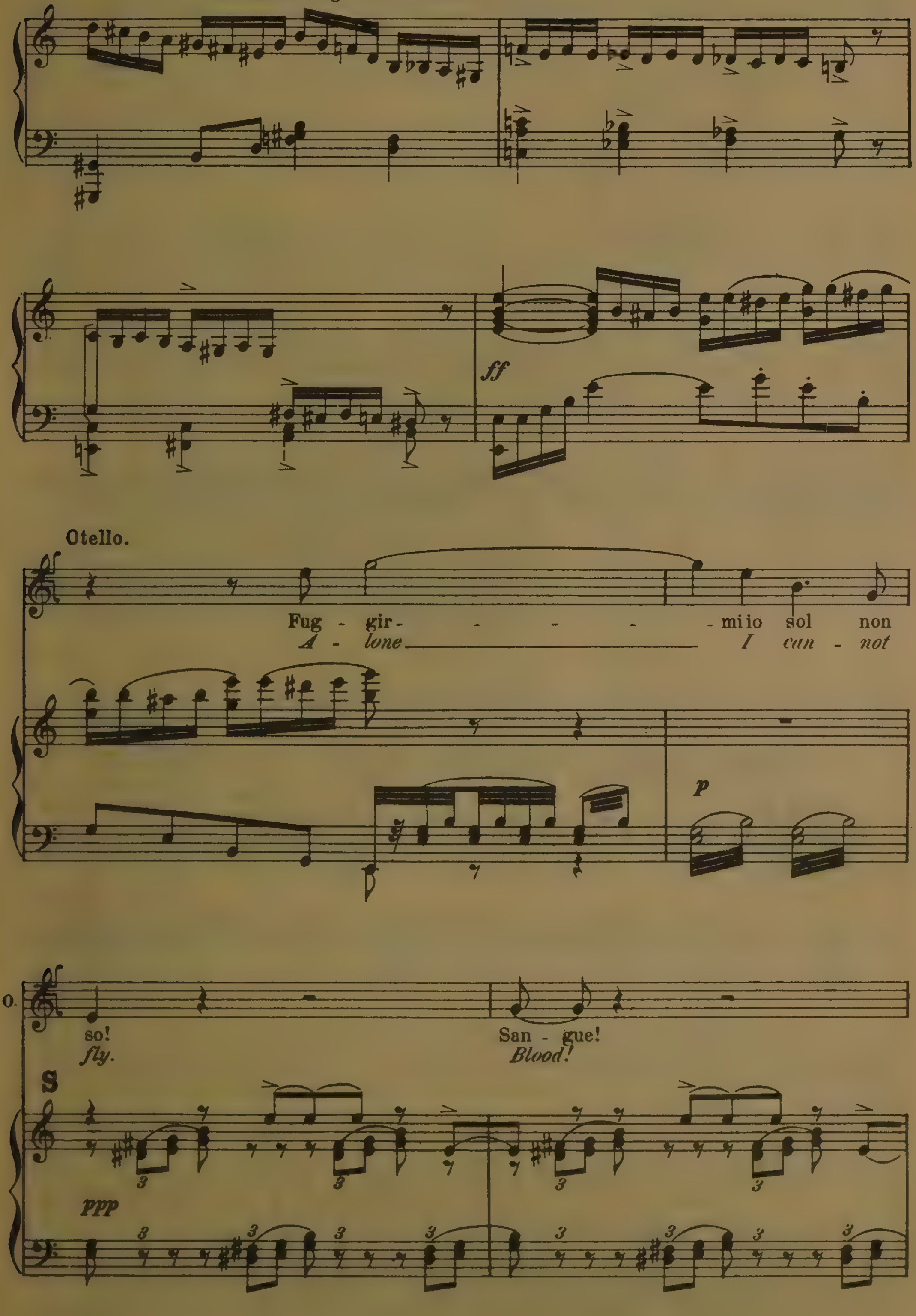

allarg.
Q
Allegro agitato. 𝅗𝅥 = 132.
D.
-lor, le a-ma-re stil-le del mio do.....
dry my tears he can-not.....
E.
ha non ha pie-ta-de.....
yea her dire mis-for-tune.....
C.
- - da, è un' on-da du-ra.....
- - der's crash, the thun-der's.....
R.
-min, in- -fe sta il mio cam.....
thee I still must fol-low.....
L.
cor, stem- -pra del co-re il.....
-gain, soon to re-gain his.....
Otello (ergendosi e rivolto alla folla, terribilmente)
(rising and turning to the crowd, with terrible expression)
Fug- -gi- te!
A- -vaunt ye!
allarg.
J.
sier, io se-guo il mio pen.....
thought, you act what I have.....
Allegro agitato. 𝅗𝅥 = 132.
- - -ce, per-du-to il pec-ca.....
sin- - -ner wri-thing in de.....
allarg.
-du- -to gia-ce il pec-ca.....
sin- - -ner wri-thing in de.....
dar- -di, ai dar- -di del.....
pow- -ers the migh-ty pow'rs a.....
dar- -di, ai dar- -di del.....
pow- -ers the migh-ty pow'rs a.....
Allegro agitato. 𝅗𝅥 = 132.
Q
allarg.
8
f

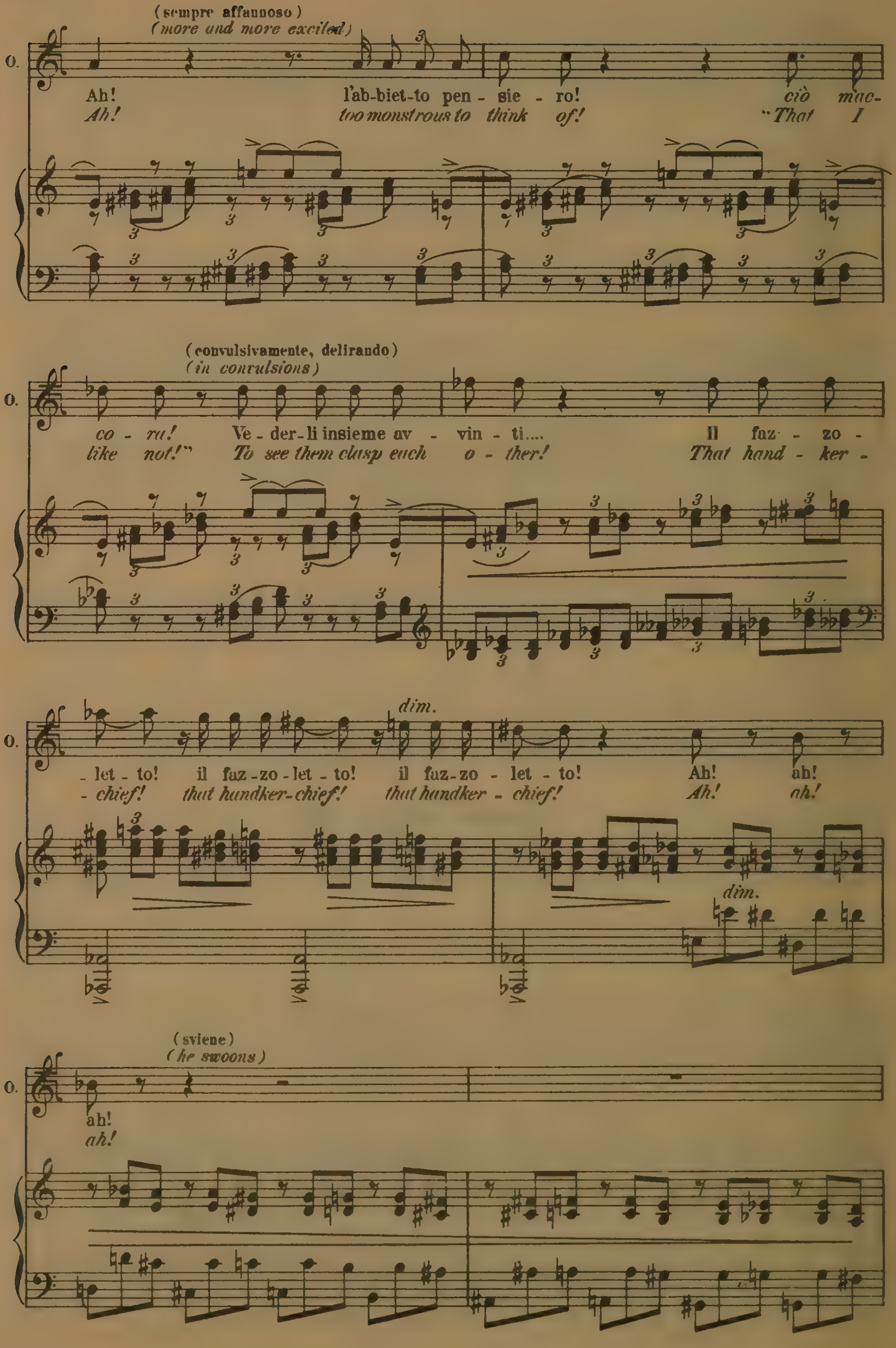

D.
Ciel!
Heav'n!
E.
Ciel!
Heav'n!
C.
Ciel!
Heav'n!
R.
Ciel!
Heav'n!
L.
Ciel!
Heav'n!
(slanciandosi contro la folla)
(rushing towards the crowd)
O.
Tut - ti fug - gi - te O -
All fly be - fore O -
Ciel!
Heav'n!
Ciel!
Heav'n!
Ciel!
Heav'n!
Ciel!
Heav'n!

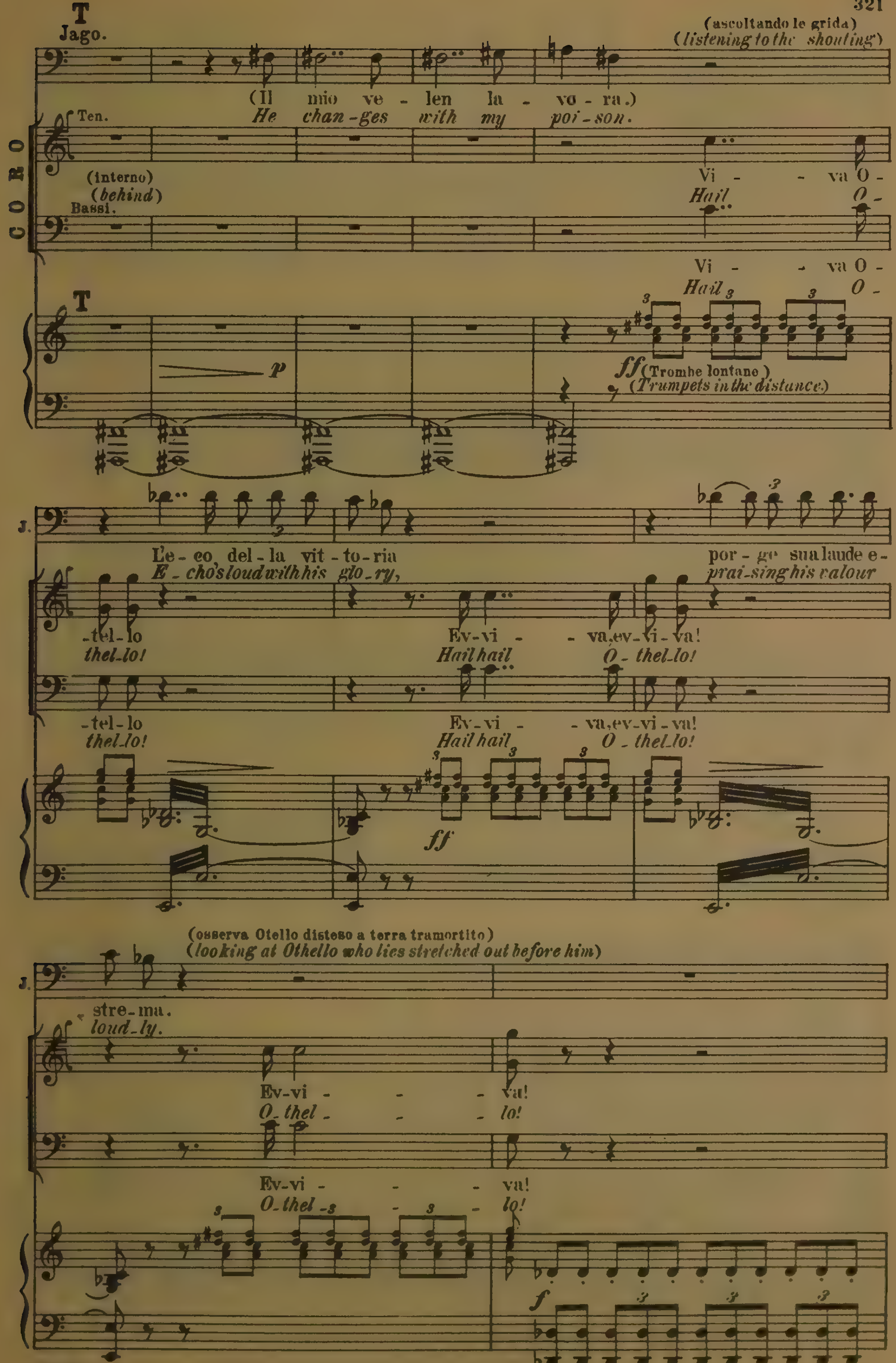

con forza
O.
-tel-lo!
thel-lo.
Chi non si sco-
He is a re-
Jago (a tutti)
(to all)
Lo assa-le u-na ma - li - a che do-ghi senso il pri-va.
He's ta-ken with a sick-ness which of all sense de-prives him.
f p mf
Des.
(sciogliendosi da Lodovico e accorrendo verso Otello)
(freeing herself from Lodovico and rushing towards Othello)
Mio
My
R
O.
-sta è contro me ru - bel-lo.
bel who a-ny lon-ger tar-ries.
Lod. (fa per trascinare lontano Desdemona)
(trying to draw Desdemona away)
Mi se - gui
Come with me!
CORO
Ten.
Evvi - - va!
Vit-to- - ria!
Bassi (di dentro)
(behind)
Evvi- - va!
Vit-to- - ria!
R
ff (di dentro lontano)
(from a distance behind) ff
D.
spo- - so!
hus- - band!
(terribile, a Desdemona)
(in a terrible voice to Desdemona)
O.
A - ni - ma mi - a ti ma-le - - -
Wife of my bo - som, my cur-ses
p

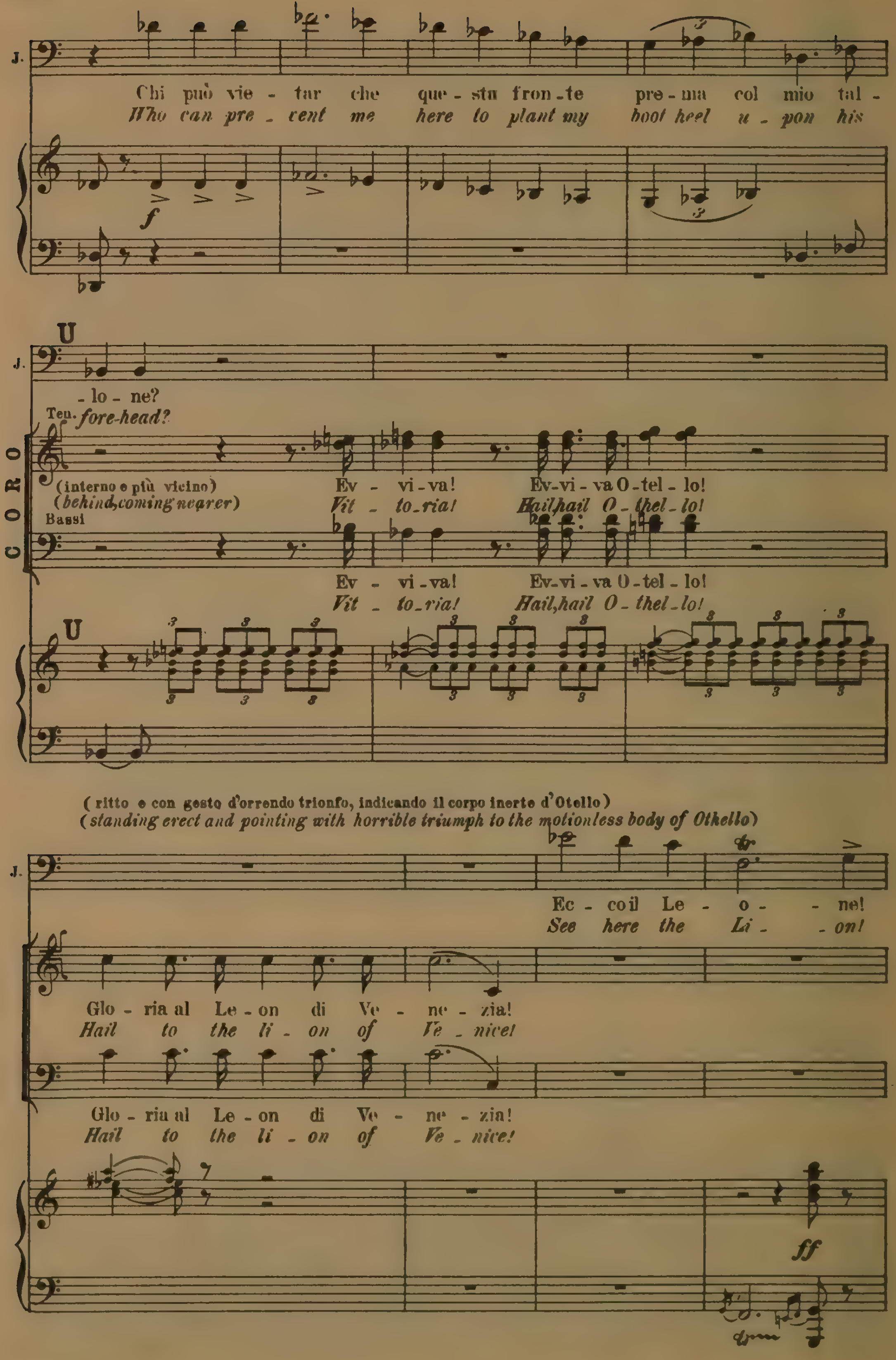

Des
(Desdemona, fra Emilia e Lodovico, esce)
(Desdemona is led away by Emilia and Lodovico.)
Or-ror!
Great heav'n!
Emilia.
Or-ror!
Great heav'n!
Cassio.
(Tutti escono inorriditi)
(exeunt in terror)
Or-ror!
Great heav'n!
Rod.
Or-ror!
Great heav'n!
Lod.
Or-ror!
Great heav'n!
O.
- di - - co!
on thee!
CORO.
Sopr. I.
Or-ror!
Great heav'n!
Sopr. II.
Or-ror!
Great heav'n!
CORO.
Ten.
Or-ror!
Great heav'n!
Bassi
Or-ror!
Great heav'n!
tutta forza ff

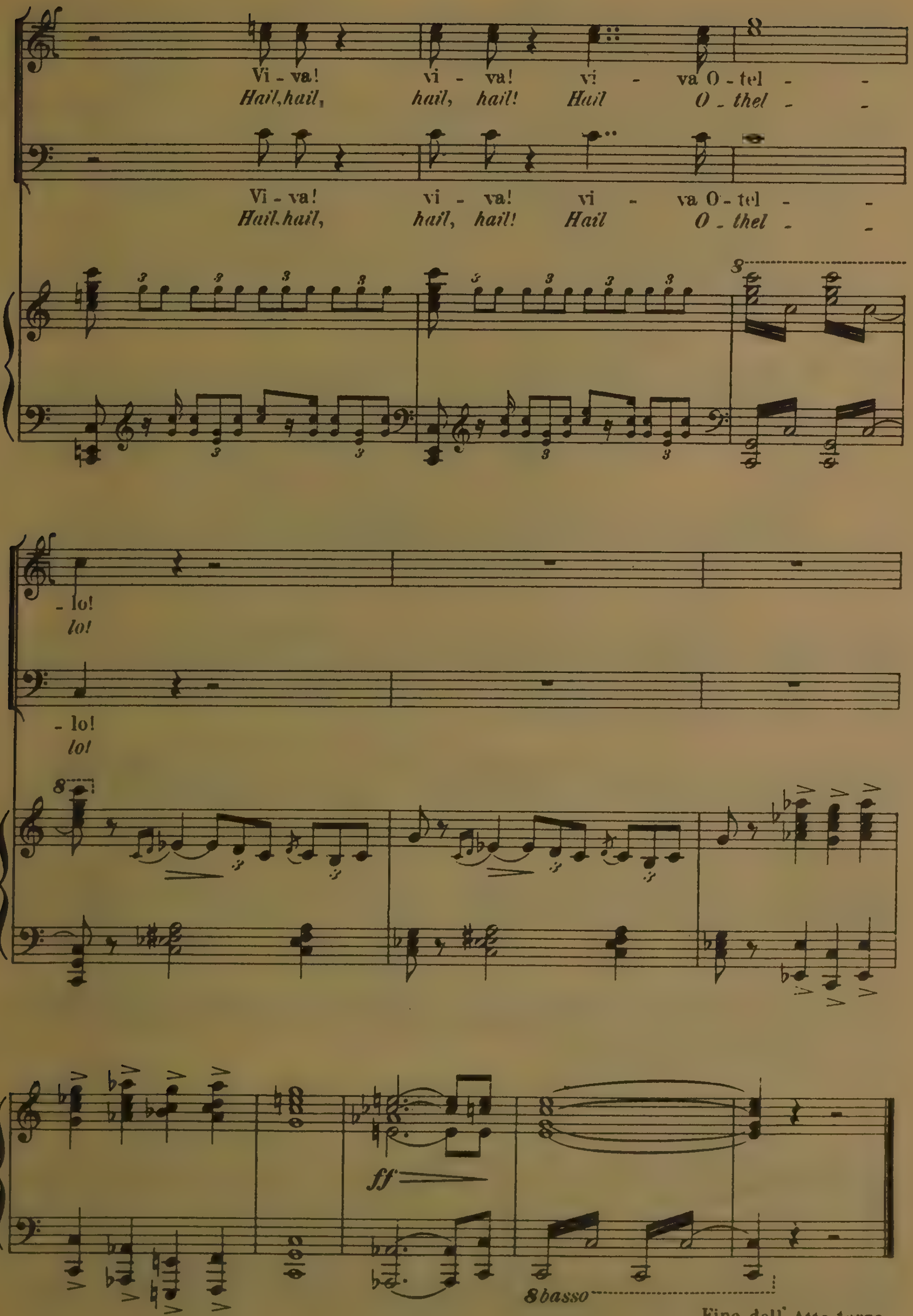
Scene IX. (Restano soli Otello e Jago)
(Othello and Iago alone remain)




(sempre affannoso)
(more and more excited)
O.
Ah! l'ab-biet-to pen - sie - ro! ciò mac-
Ah! too monstrous to think of! "That I
(convulsivamente, delirando)
(in convulsions)
O.
co - ru! Ve - der-li insieme av - vin - ti.... Il faz - zo -
like not!" To see them clasp each o - ther! That hand - ker -
O.
dim.
- let - to! il faz-zo-let - to! il faz-zo - let - to! Ah! ah!
- chief! that handker-chief! that handker - chief! Ah! ah!
dim.
(sviene)
(he swoons)
O.
ah!
ah!


T
Jago.
(ascoltando le grida)
(listening to the shouting)
(Il mio ve - len la - vo - ra.)
He chan - ges with my poi - son.
Ten.
CORO
(interno)
(behind)
Bassi.
Vi - - va O -
Hail O -
Vi - - va O -
Hail O -
T
p
ff (Trombe lontane)
(Trumpets in the distance)
J.
L'e - co del - la vit - to - ria
E - cho's loud with his glo - ry,
por - ge sua laude e -
prai - sing his valour
-tel - lo
thel - lo!
Ev - vi - - va, ev - vi - va!
Hail hail O - thel - lo!
-tel - lo
thel - lo!
Ev - vi - - va, ev - vi - va!
Hail hail O - thel - lo!
ff
(osserva Otello disteso a terra tramortito)
(looking at Othello who lies stretched out before him)
J.
stre - ma.
loud - ly.
Ev - vi - - - va!
O - thel - - - lo!
Ev - vi - - - va!
O - thel - - - lo!
f


J.
Chi può vie - tar che que - sta fron - te pre - ma col mio tal -
Who can pre - vent me here to plant my boot heel u - pon his
f
U
- lo - ne?
fore-head?
Ten.
CORO
(interno e più vicino)
(behind, coming nearer)
Bassi
Ev - vi - va! Ev - vi - va O - tel - lo!
Vit - to - ria! Hail, hail O - thel - lo!
(ritto e con gesto d'orrendo trionfo, indicando il corpo inerte d'Otello)
(standing erect and pointing with horrible triumph to the motionless body of Othello)
Ec - co il Le - o - ne!
See here the Li - on!
Glo - ria al Le - on di Ve - ne - zia!
Hail to the li - on of Ve - nice!
ff



Fine dell' Atto terzo.
End of Act III.

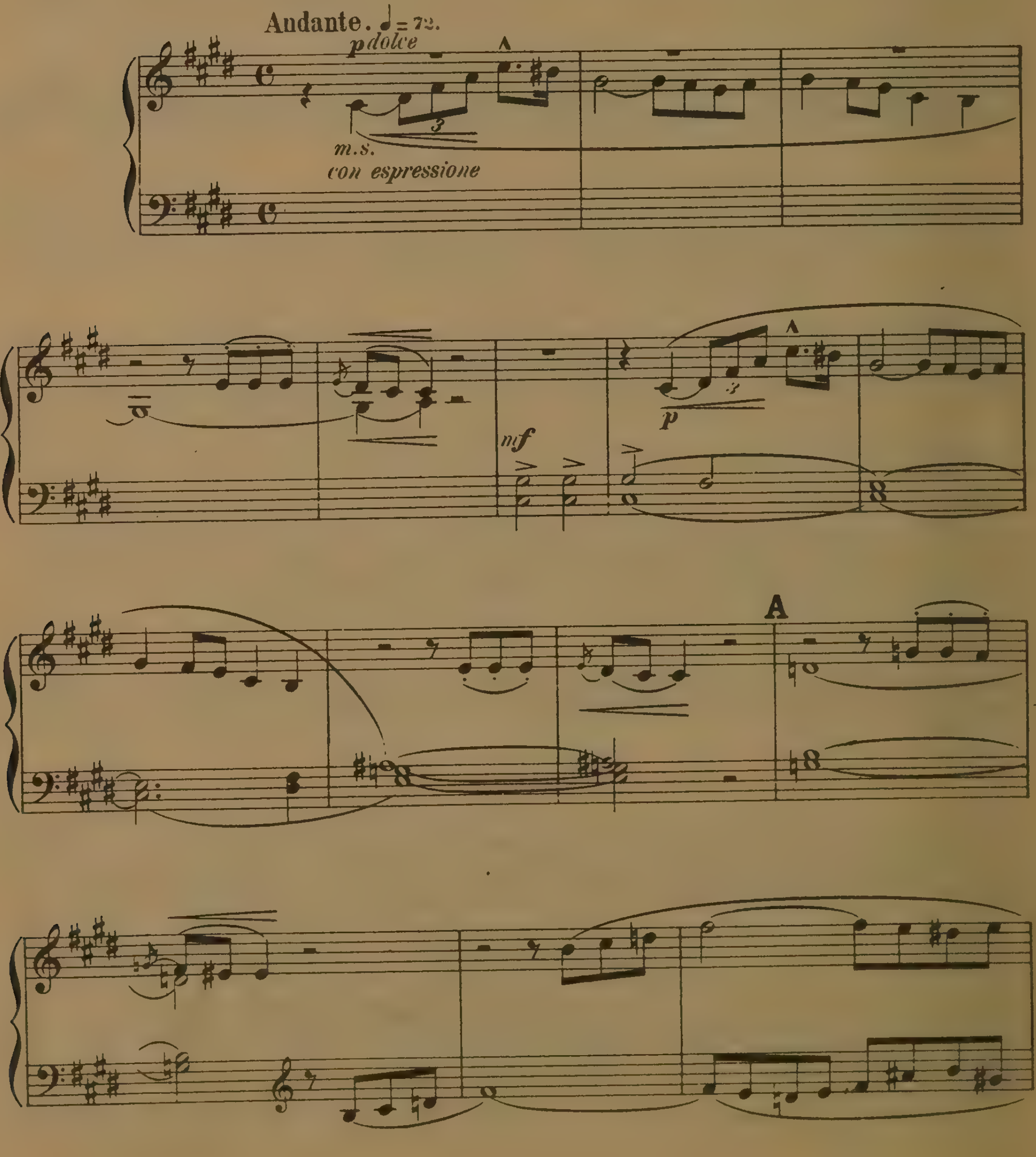
ACT IV.

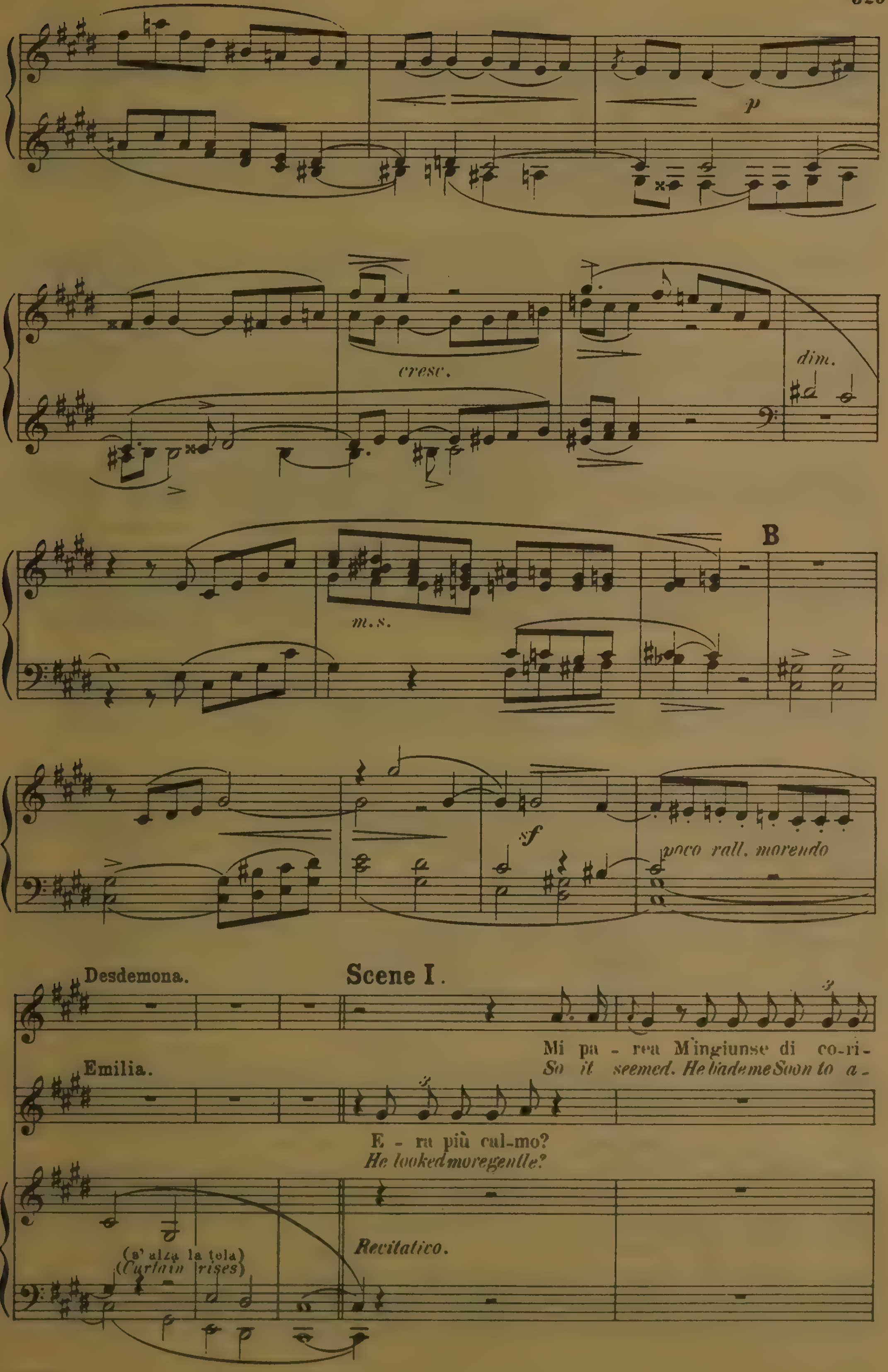
La Camera di Desdemona.

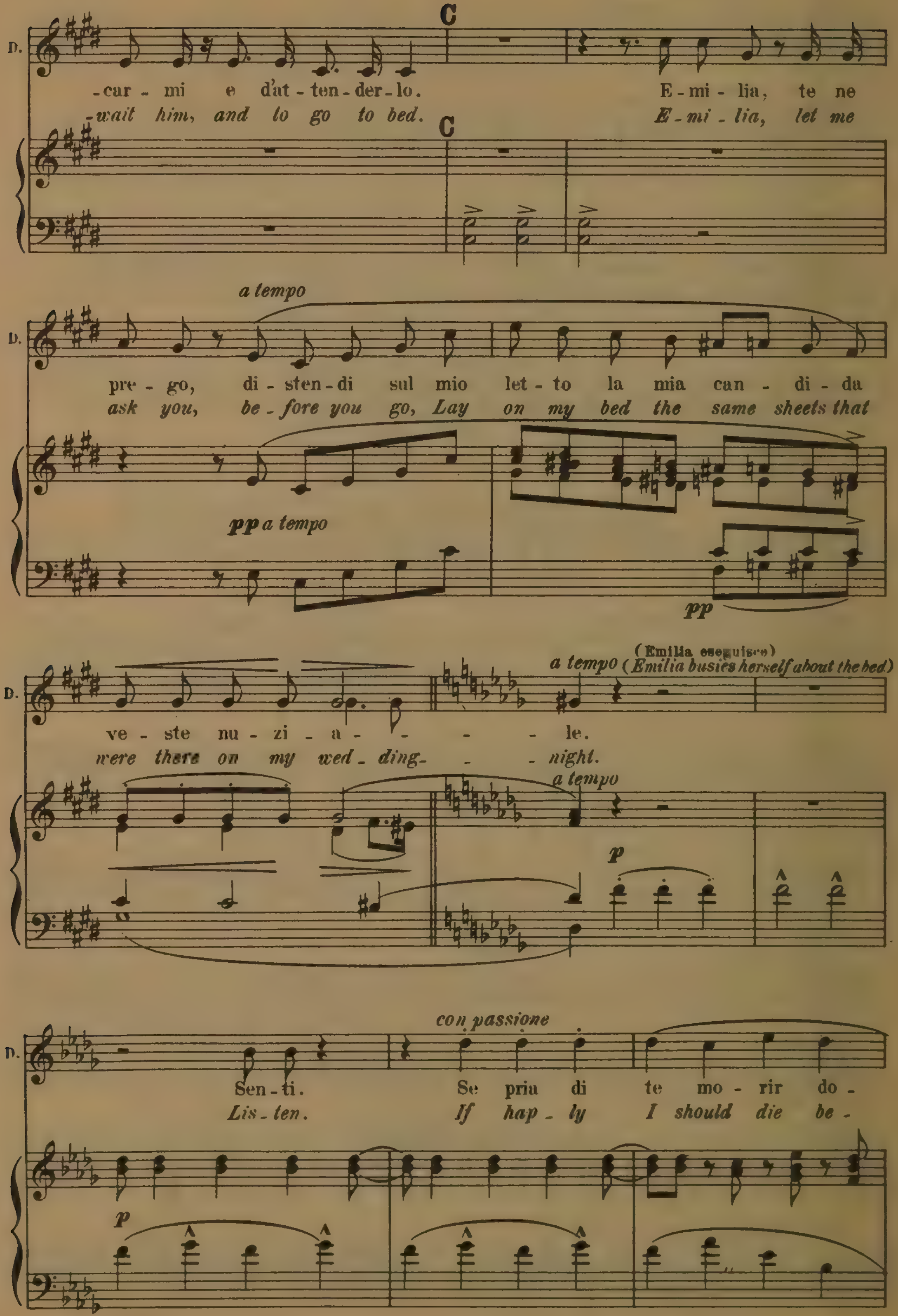
The Bedroom of Desdemona.

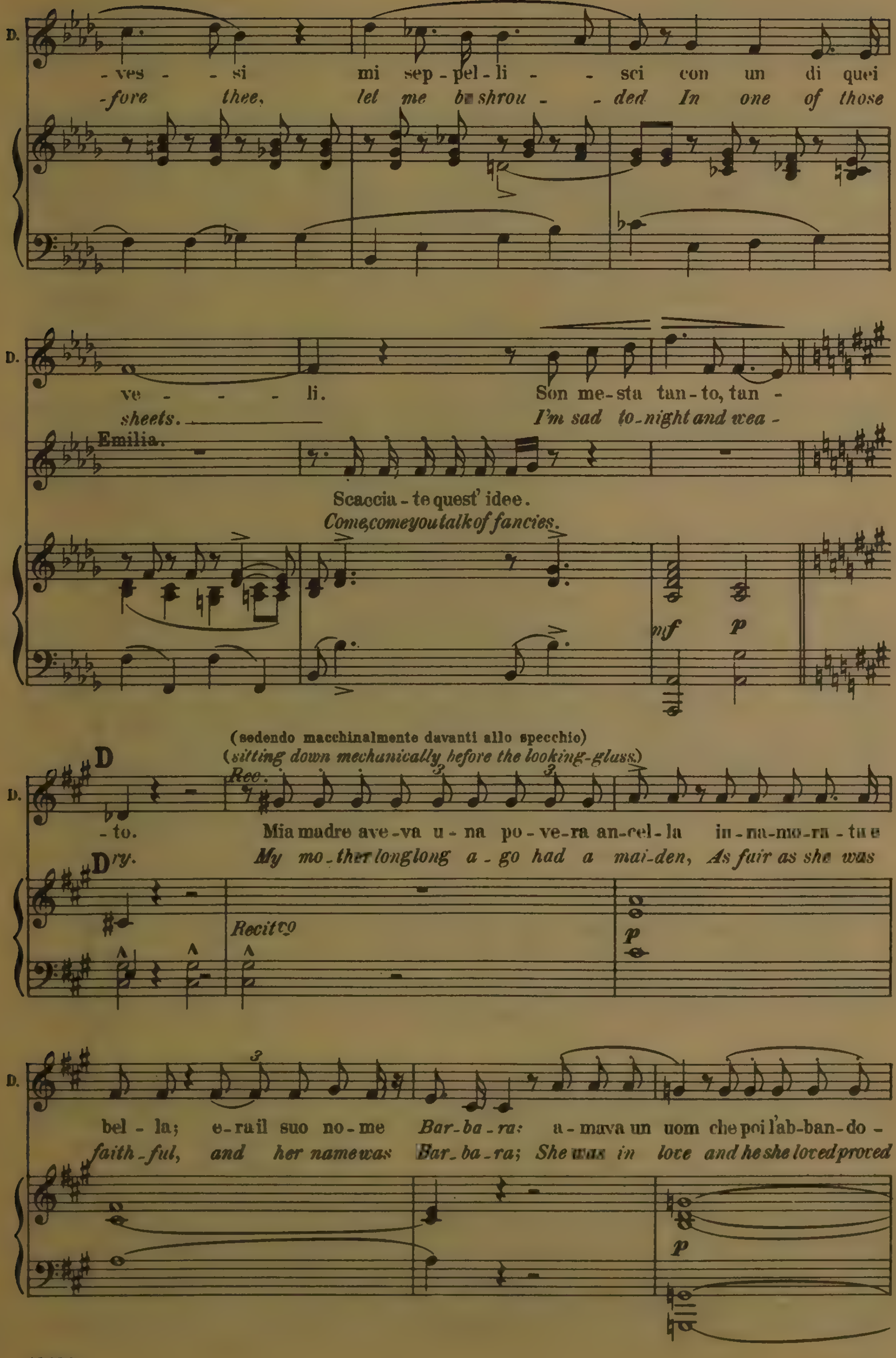
Letto, inginocchiatoio, tavolo, specchio, sedie _Una lampada arde appesa davanti all'immagine della Madonna che sta al disopra dell'inginocchiatoio. _ Porta a destra. Un lume acceso sul tavolo. È notte.

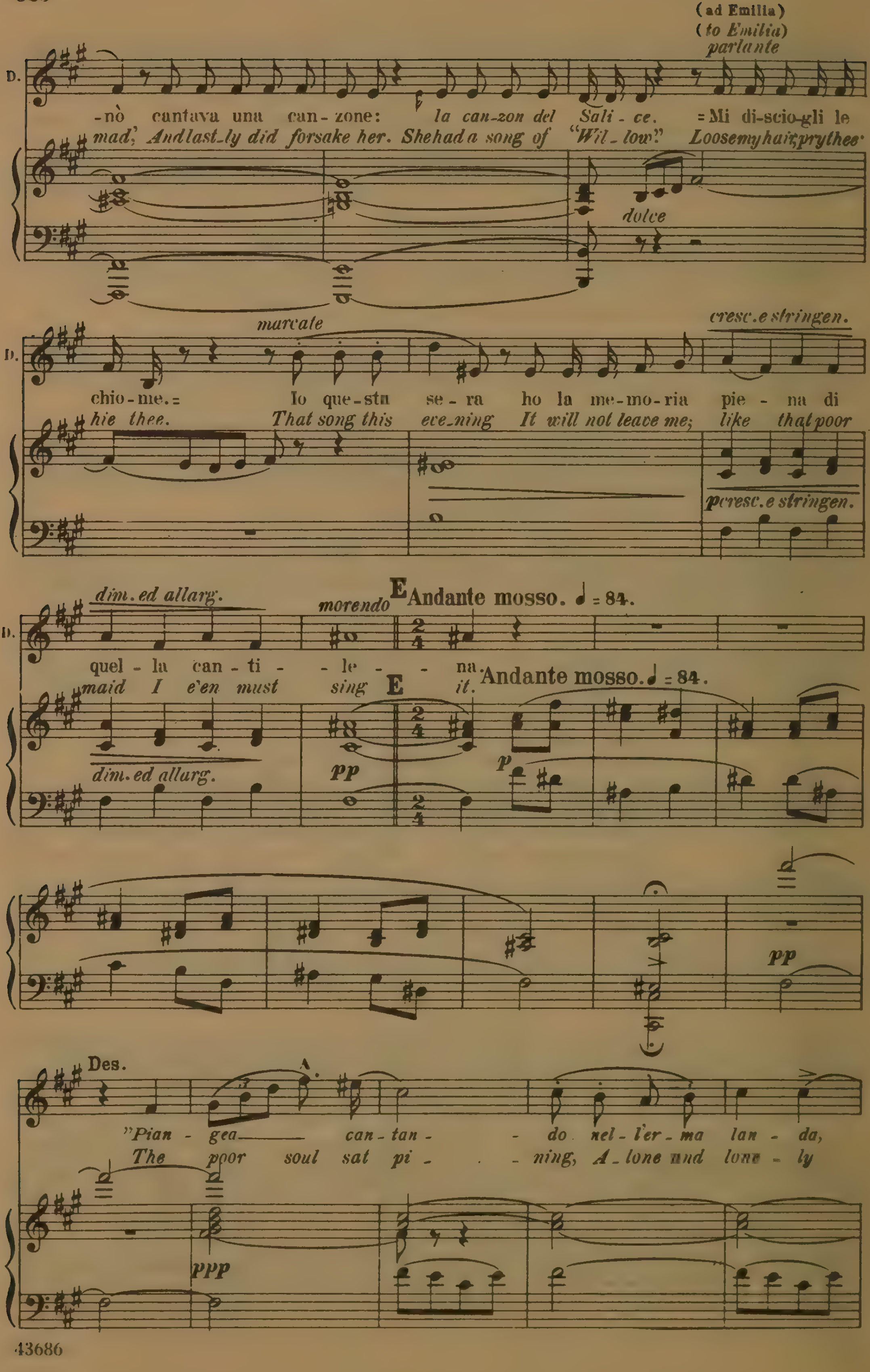
A bed, prie-Dieu, table, looking-glass, chairs. A burning lamp is suspended in front of the image of the Madonna, which is above the prie-Dieu. Door to left. A lighted candle on the table. It is night.

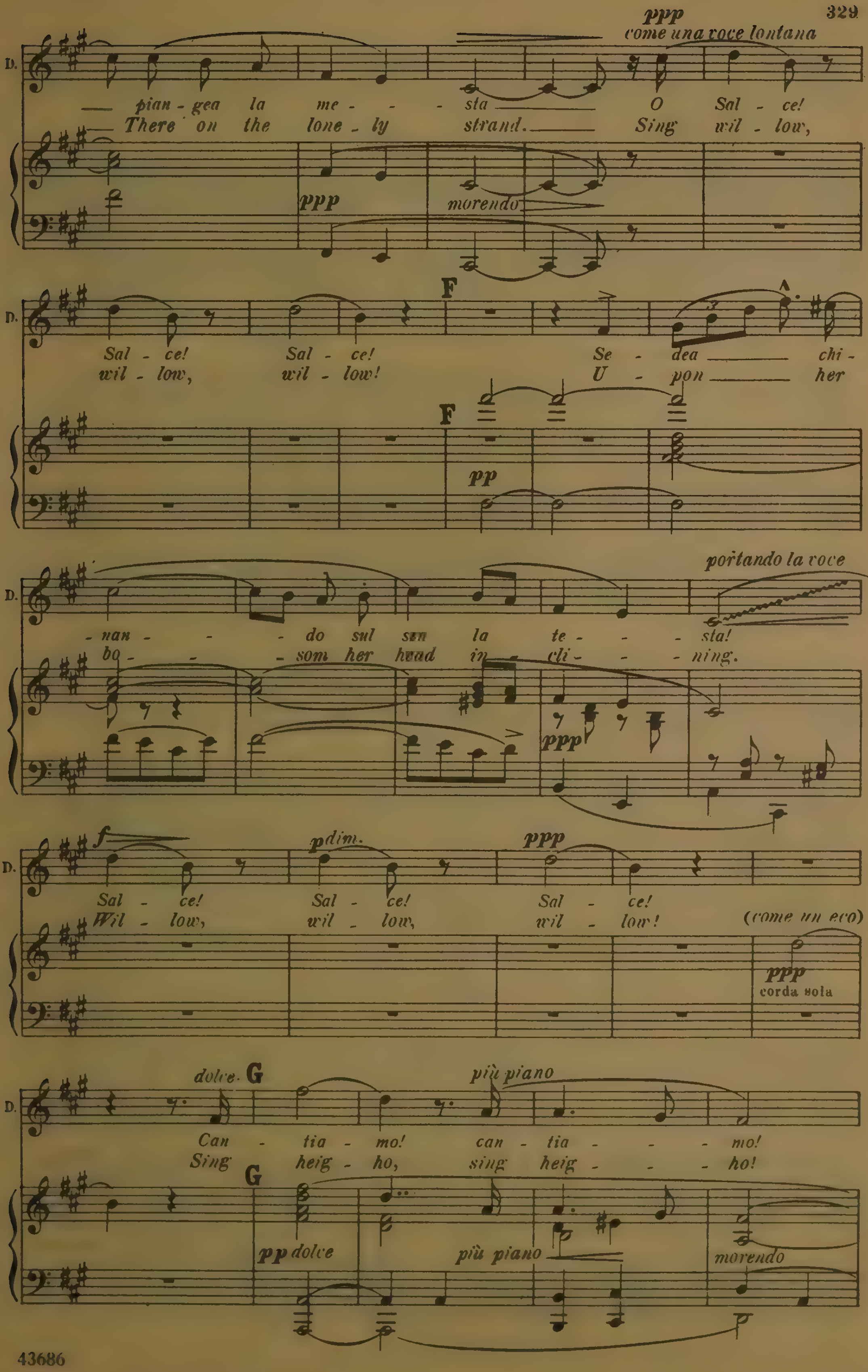


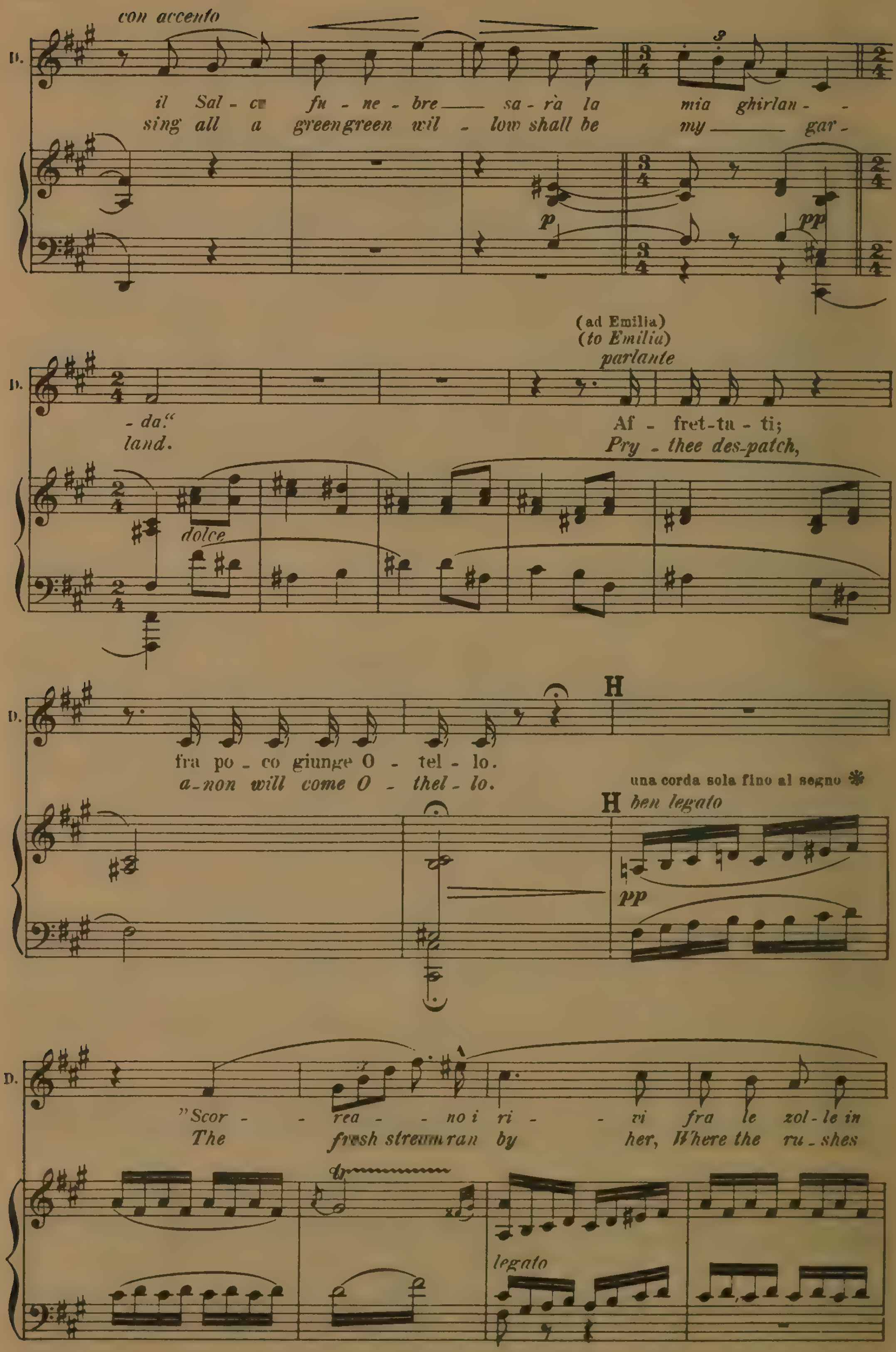

p
cresc.
dim.
B
m.s.
sf
poco rall. morendo
Desdemona.
Scene I.
Mi pa - rea M'ingiunse di co-ri-
So it seemed. He bade me Soon to a-
Emilia.
E - ra più cal-mo?
He looked more gentle?
(s' alza la tela)
(Curtain rises)
Recitativo.

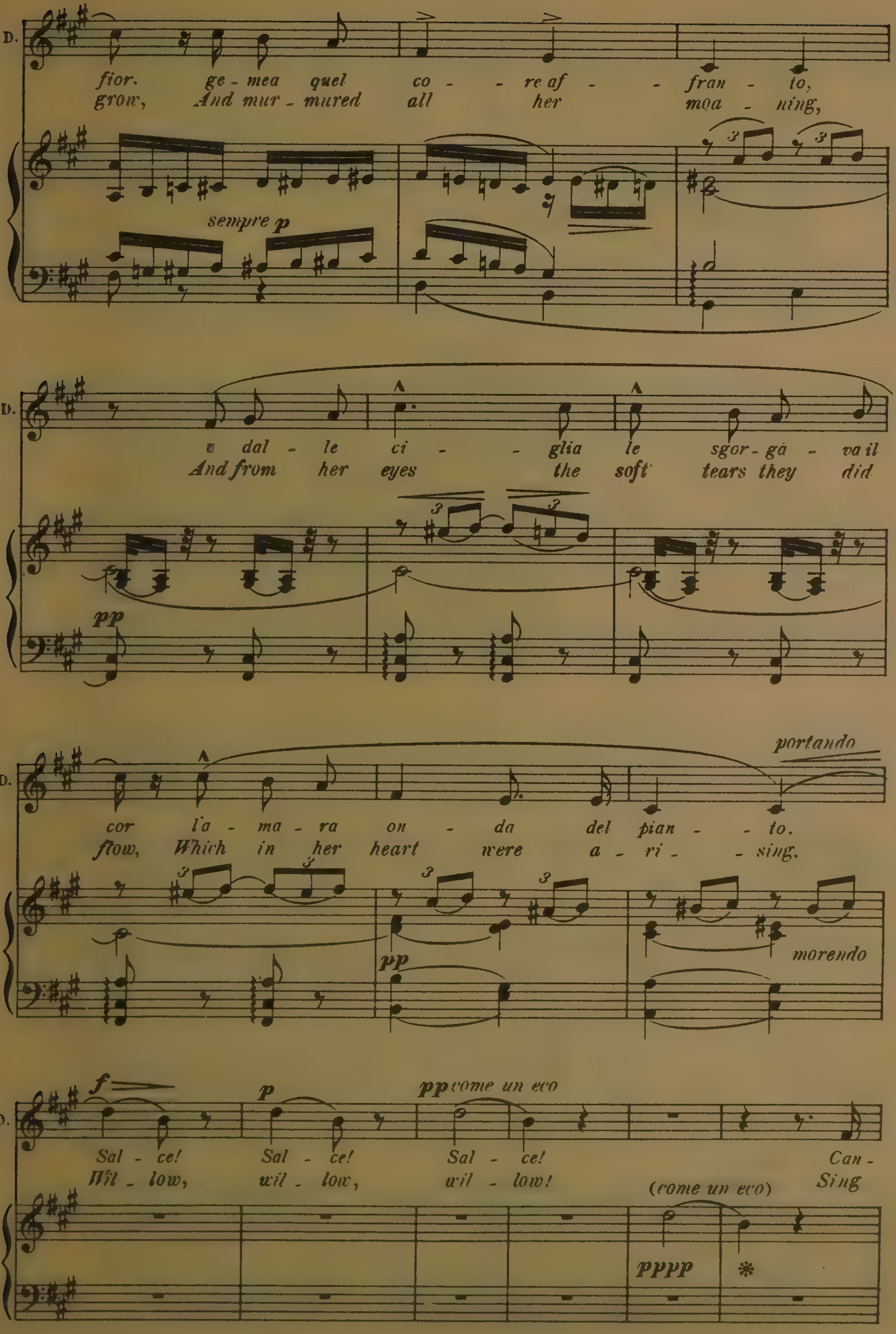

C
D.
-car - mi e d'at - ten - der - lo.
-wait him, and to go to bed.
E - mi - lia, te ne
E - mi - lia, let me
a tempo
pre - go, di - sten - di sul mio let - to la mia can - di - da
ask you, be - fore you go, Lay on my bed the same sheets that
pp a tempo
pp
ve - ste nu - zi - a - - - - le.
were there on my wed - ding- - - night.
a tempo (Emilia eseguisce)
(Emilia busies herself about the bed)
p
Sen - ti. Se pria di te mo - rir do -
Lis - ten. If hap - ly I should die be -
con passione

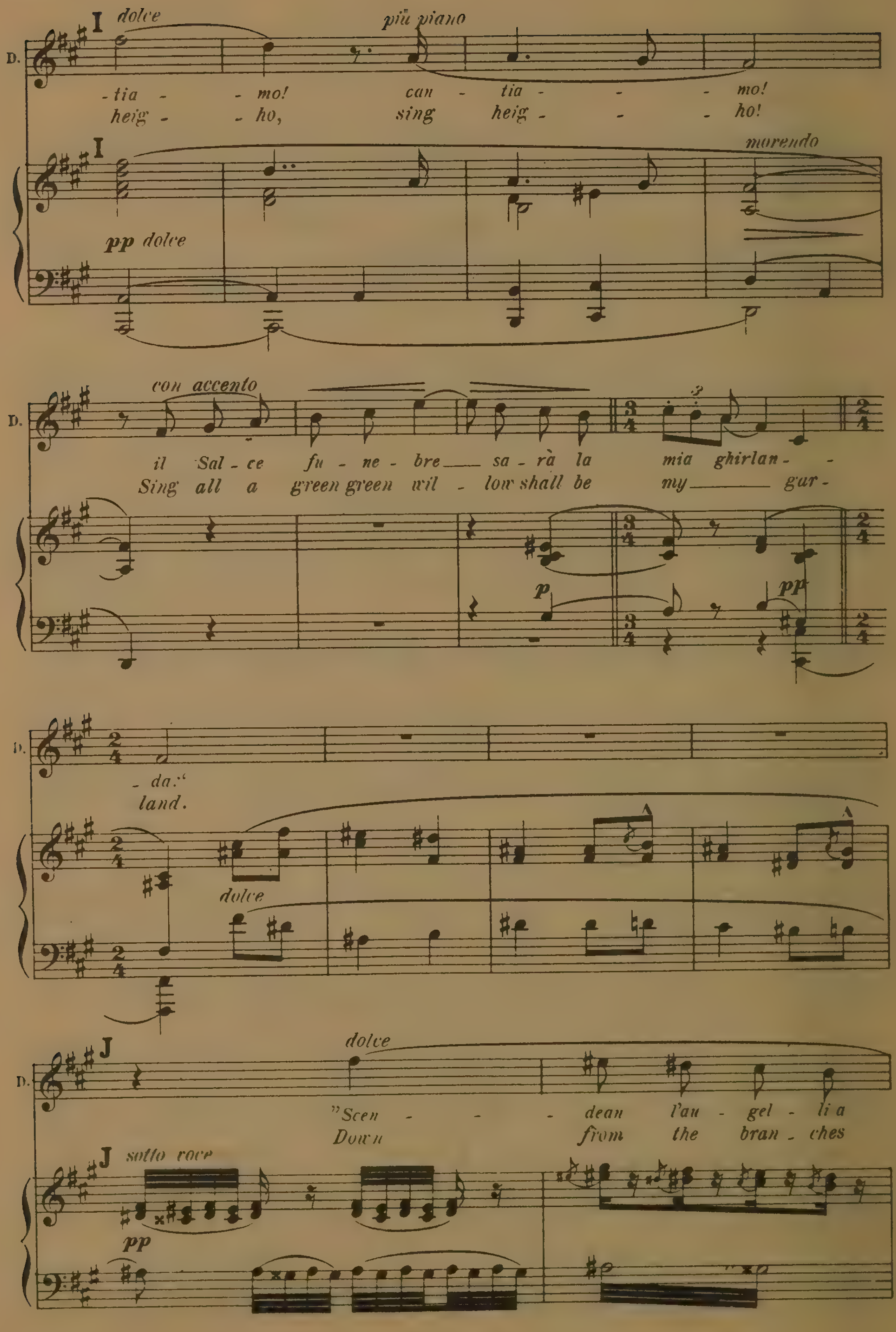

D.
- ves - - si mi sep - pel - li - - sci con un di quei
- fore thee, let me be shrou - - ded In one of those
ve - - - li. Son me - sta tan - to, tan -
sheets. I'm sad to - night and wea -
Emilia.
Scaccia - te quest' idee.
Come, come you talk of fancies.
mf
p
(sedendo macchinalmente davanti allo specchio)
(sitting down mechanically before the looking-glass)
D
Rec.
- to. Mia madre ave - va u - na po - ve - ra an - cel - la in - na - mo - ra - ta e
- ry. My mo - ther long long a - go had a mai - den, As fair as she was
Recit.vo
p
bel - la; e - ra il suo no - me Bar - ba - ra: a - mava un uom che poi l'ab - ban - do -
faith - ful, and her name was Bar - ba - ra; She was in love and he she loved proved
p

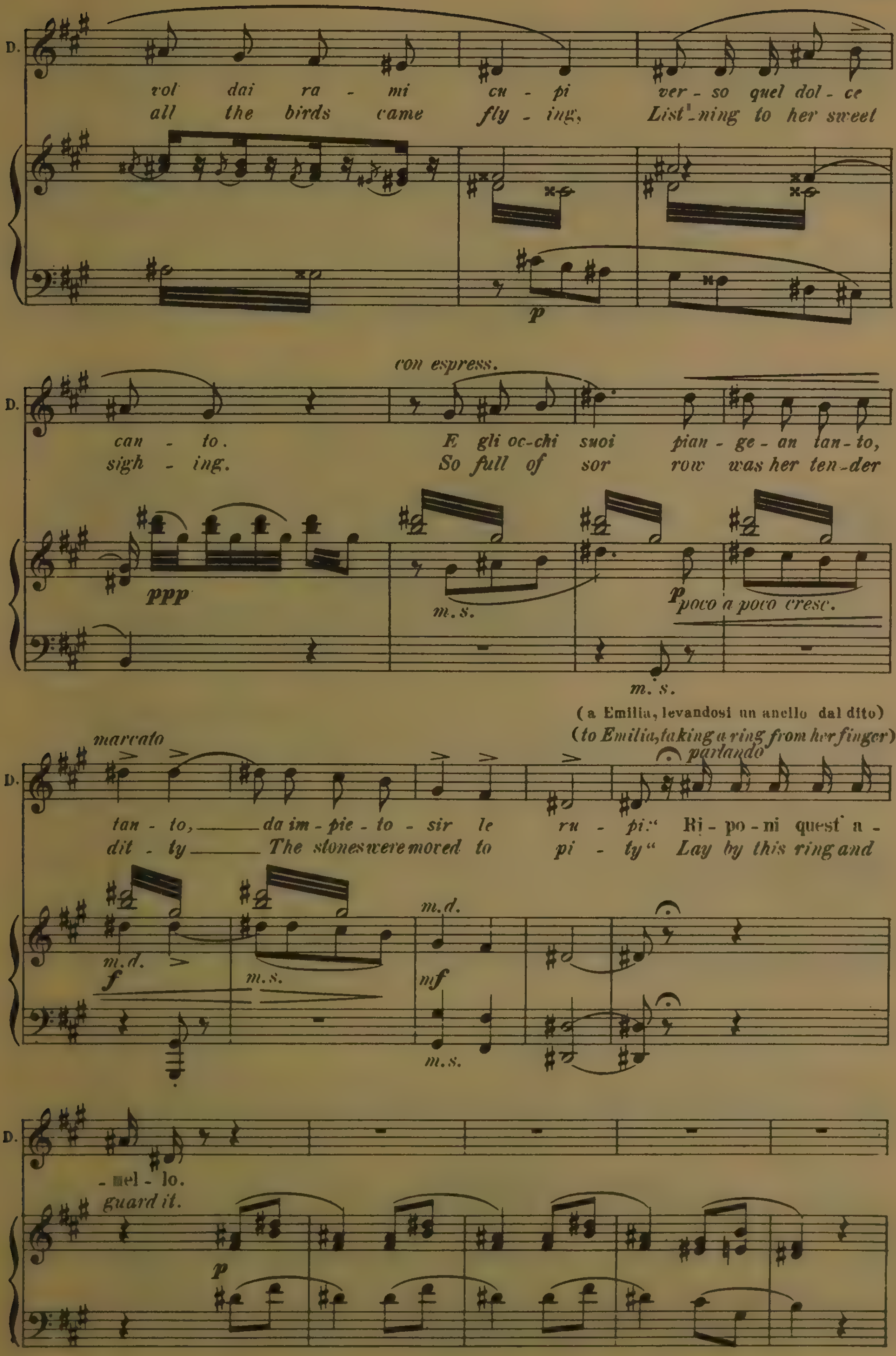

(ad Emilia)
(to Emilia)
parlante
D.
-nò cantava una can-zone: la can-zon del Sali-ce. =Mi di-scio-gli le
mad; And last-ly did forsake her. She had a song of "Wil-low." Loose my hair, prythee
dolce
marcate
cresc. e stringen.
D.
chio-me.= Io que-sta se-ra ho la me-mo-ria pie-na di
hie thee. That song this eve-ning It will not leave me; like that poor
p cresc. e stringen.
dim. ed allarg.
morendo
E Andante mosso. ♩= 84.
D.
quel-la can-ti-le-na.
maid I e'en must sing it.
Andante mosso. ♩= 84.
E
dim. ed allarg.
pp
p
pp
Des.
"Pian-gea can-tan-do nel-l'er-ma lan-da,
The poor soul sat pi-ning, A-lone and lone-ly
ppp

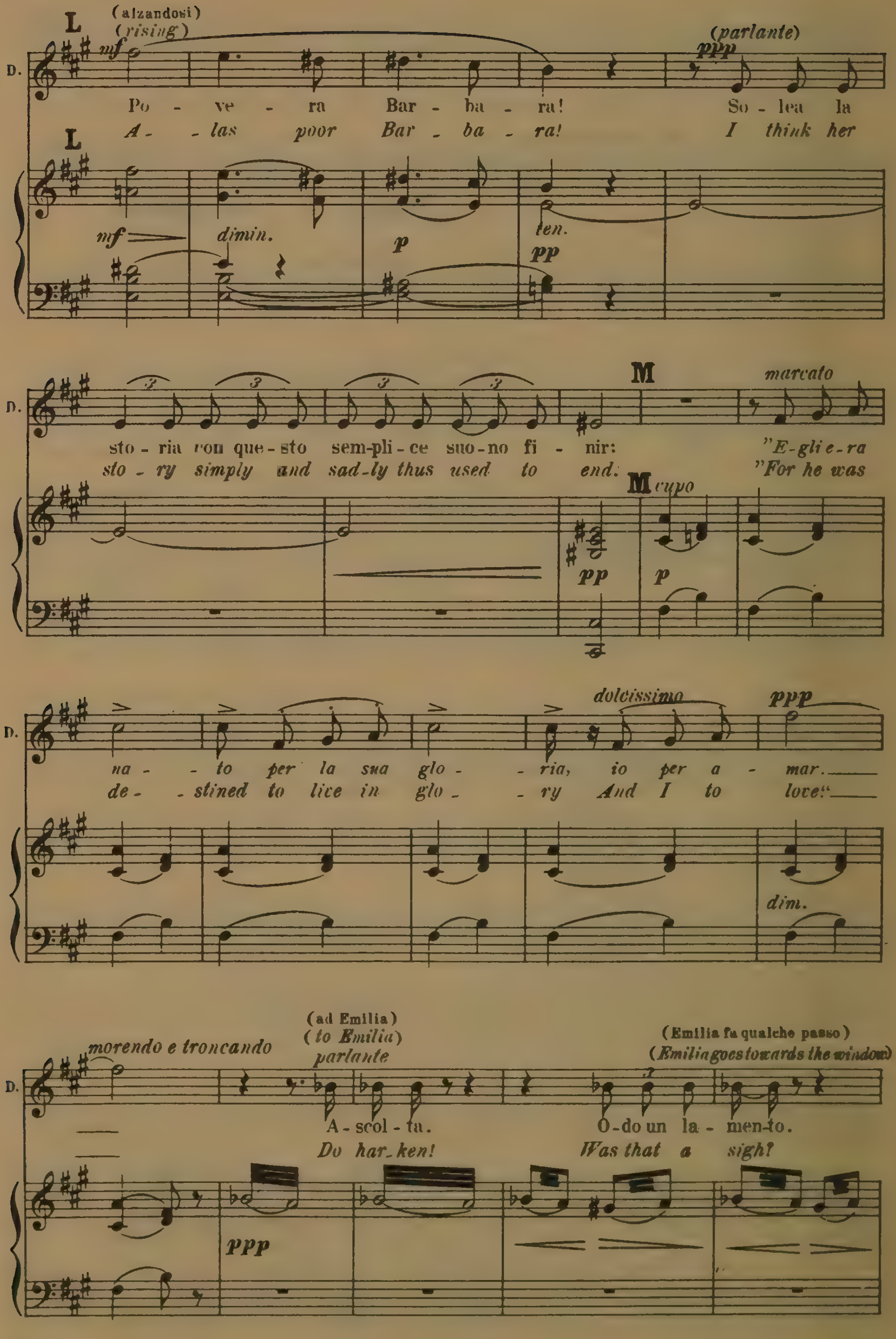

ppp
come una voce lontana
D.
pian - gea la me - - sta O Sal - ce!
There on the lone - ly strand. Sing wil - low,
ppp
morendo
F
Sal - ce! Sal - ce! Se - dea chi -
wil - low, wil - low! U - pon her
pp
portando la voce
- nan - - - do sul sen la te - - - sta!
bo - - - som her head in cli - - - ning.
ppp
f
p dim.
Sal - ce! Sal - ce! Sal - ce!
Wil - low, wil - low, wil - low!
(come un eco)
ppp
corda sola
dolce
G
più piano
Can - tia - mo! can - tia - - - mo!
Sing heig - ho, sing heig - - - ho!
pp dolce
morendo

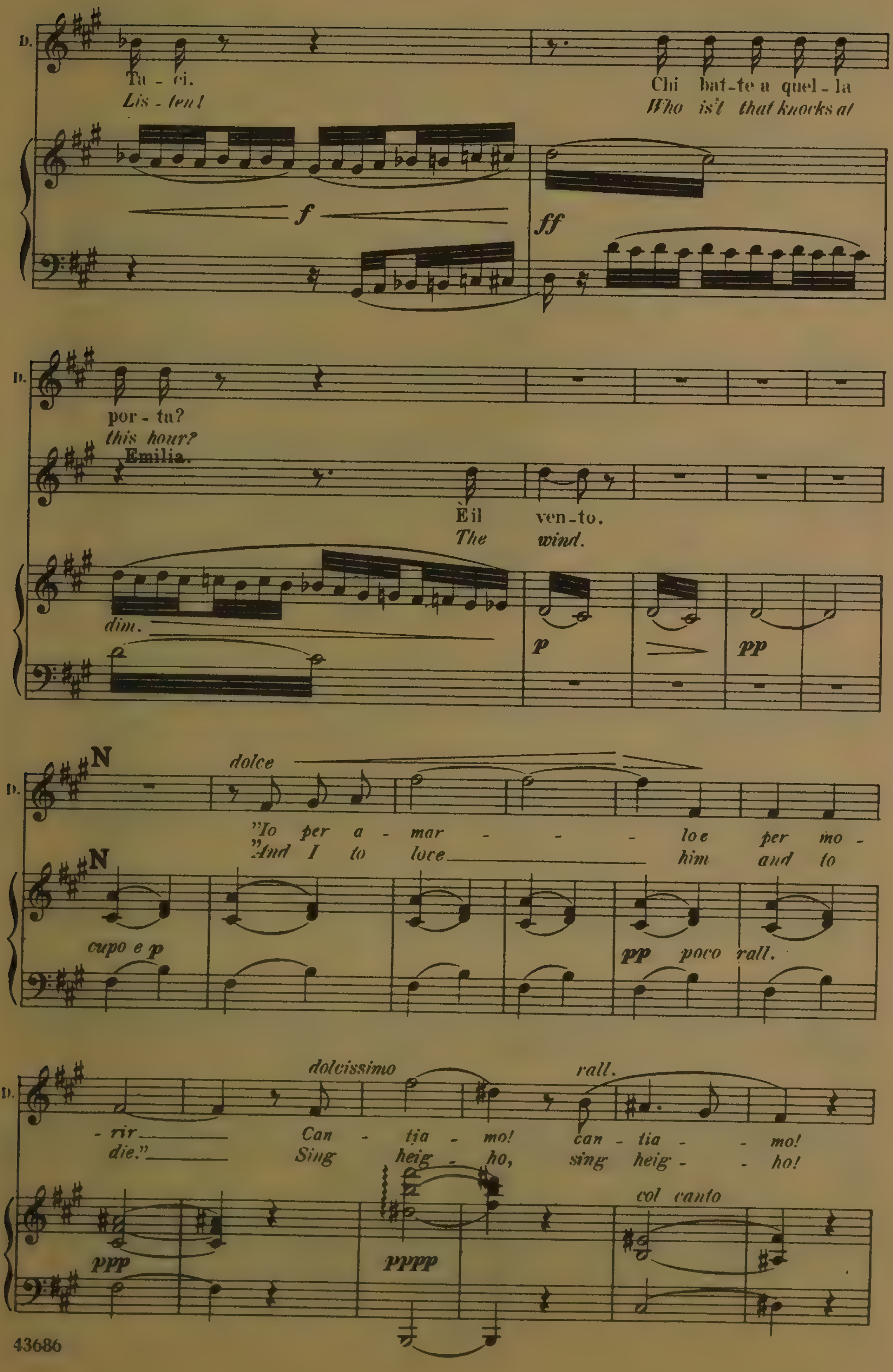

con accento
il Sal - ce fu - ne - bre sa - rà la mia ghirlan - - da."
sing all a greengreen wil - low shall be my gar - land.
p
pp
dolce
(ad Emilia)
(to Emilia)
parlante
Af - fret-ta - ti; fra po - co giunge O - tel - lo.
Pry - thee des-patch, a-non will come O - thel - lo.
H
una corda sola fino al segno
ben legato
"Scor - rea - no i ri - vi fra le zol - le in
The fresh streamran by her, Where the ru - shes
legato

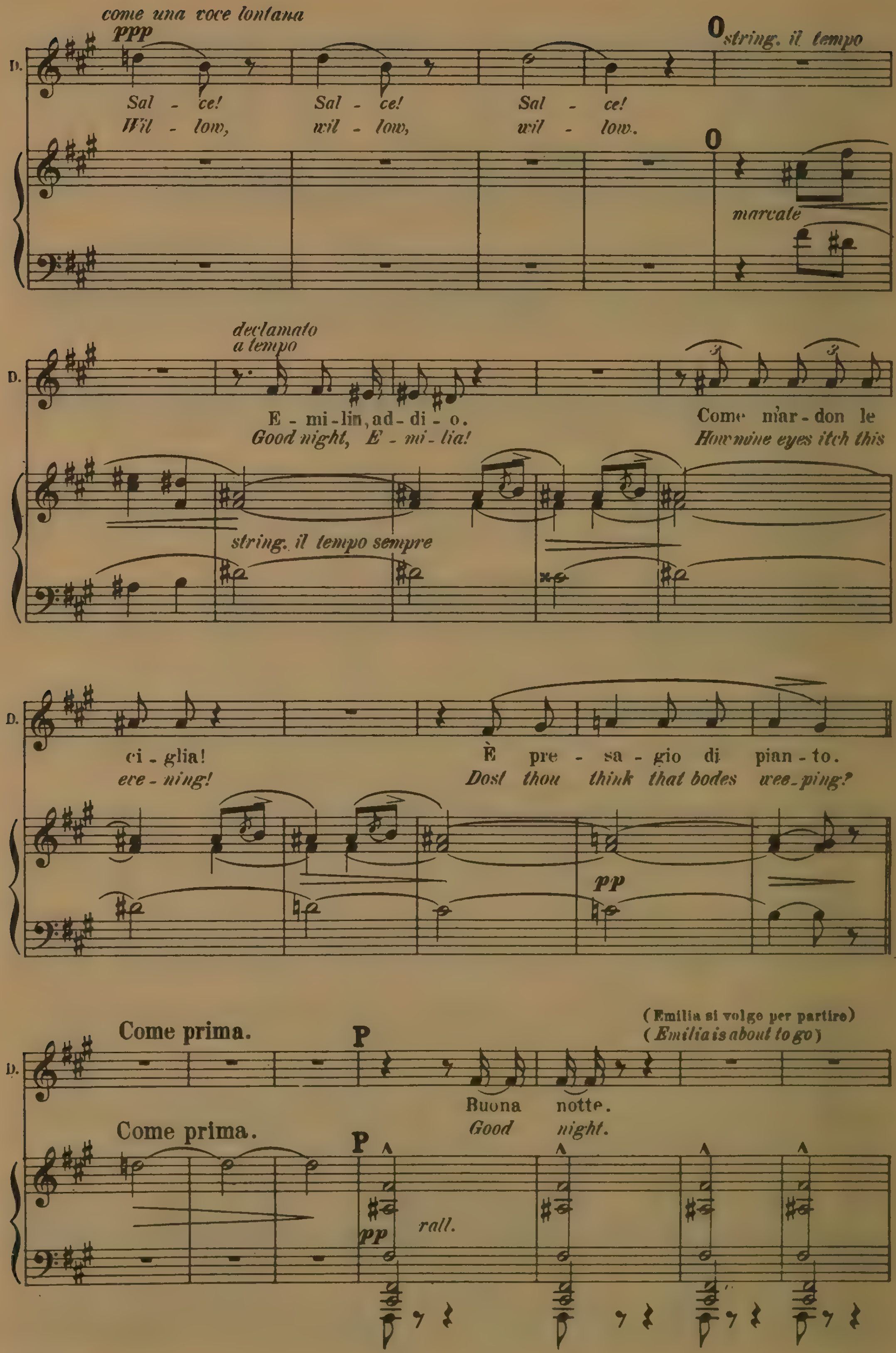

D.
fior. ge - mea quel co - - re af - - fran - to,
grow, And mur - mured all her moa - ning,
sempre p
D.
e dal - le ci - - glia le sgor - gà - va il
And from her eyes the soft tears they did
pp
D.
cor l'a - ma - ra on - da del pian - - to.
flow, Which in her heart were a - ri - - sing.
portando
pp
morendo
D.
f p pp come un eco
Sal - ce! Sal - ce! Sal - ce! Can -
Wil - low, wil - low, wil - low! Sing
(come un eco)
pppp

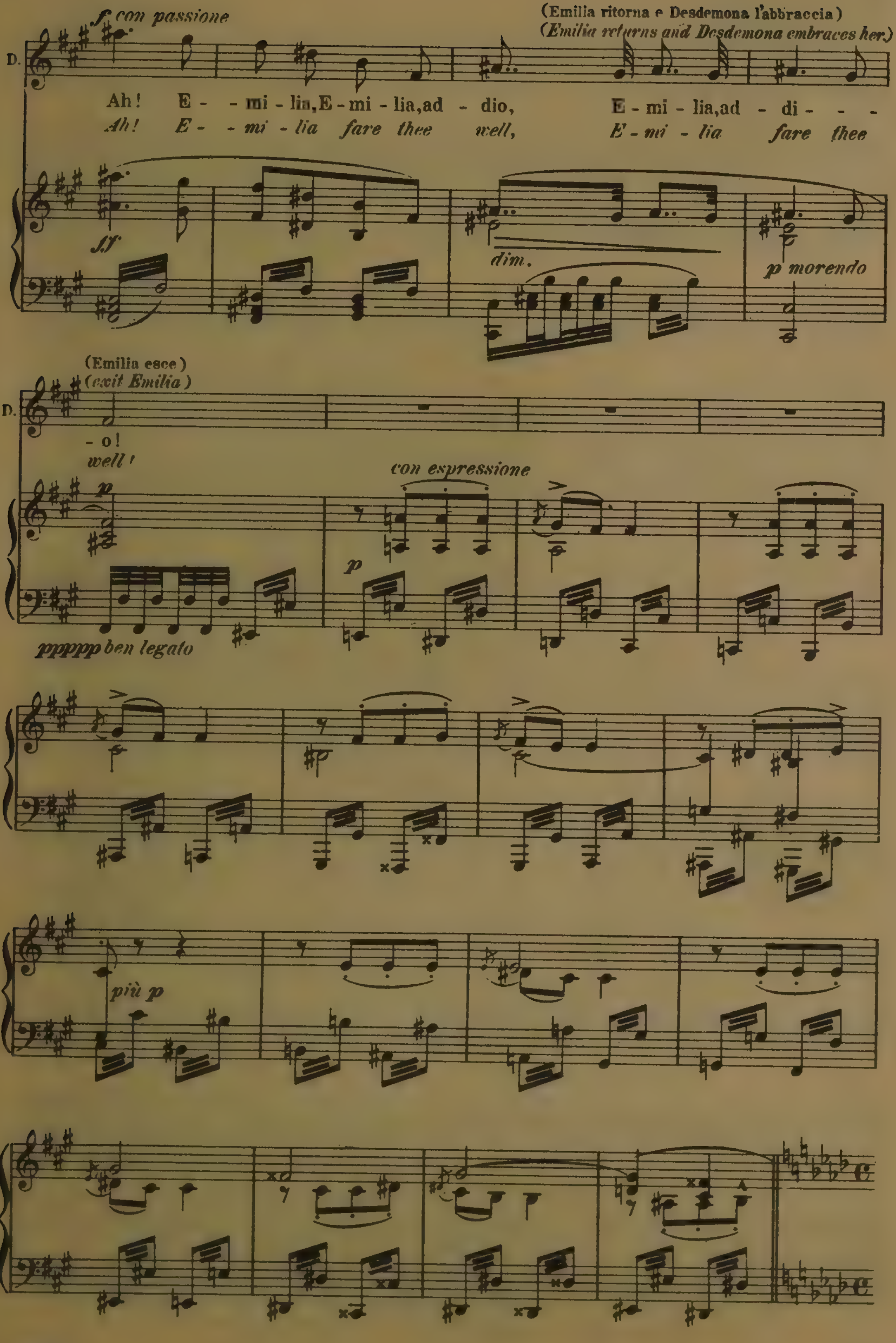

I
dolce
più piano
D.
-tia - - mo! can - tia - - - mo!
heig - - ho, sing heig - - - ho!
morendo
pp dolce
con accento
il Sal - ce fu - ne - bre sa - rà la mia ghirlan -
Sing all a green green wil - low shall be my gar -
p
pp
- da:"
land.
dolce
J
"Scen - - - dean l'au - gel - li a
Down from the bran - ches
sotto voce
pp


D.
vol dai ra - mi cu - pi ver - so quel dol - ce
all the birds came fly - ing, List'-ning to her sweet
p
con espress.
can - to. E gli oc-chi suoi pian - ge - an tan - to,
sigh - ing. So full of sor row was her ten-der
ppp
m.s.
p poco a poco cresc.
(a Emilia, levandosi un anello dal dito)
(to Emilia, taking a ring from her finger)
marcato
parlando
tan - to, da im - pie - to - sir le ru - pi:" Ri - po - ni quest' a -
dit - ty The stones were moved to pi - ty" Lay by this ring and
m.d.
f
mf
- nel - lo.
guard it.

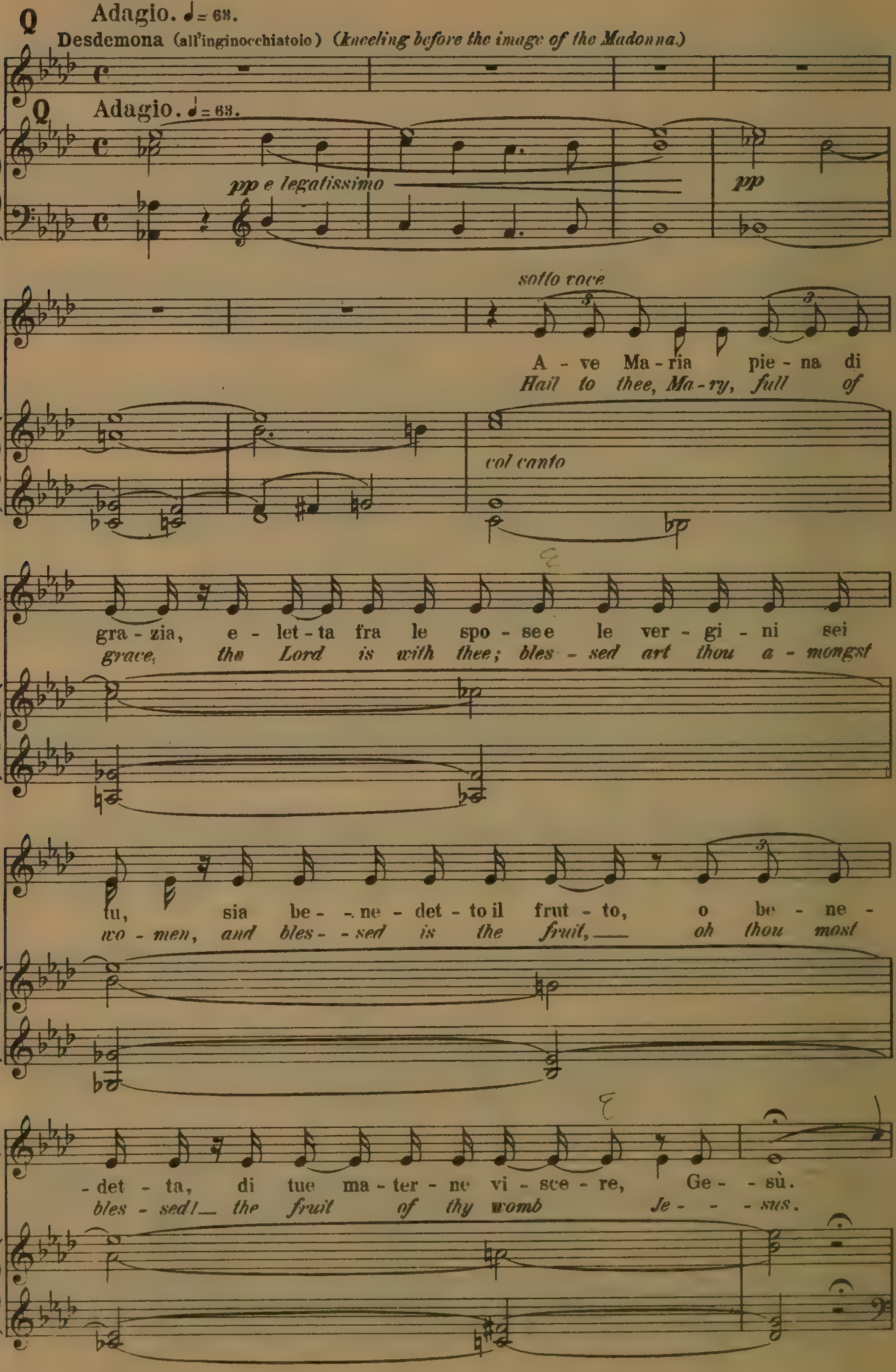

L
(alzandosi)
(rising)
mf
(parlante)
ppp
D.
Po - ve - ra Bar - ba - ra! So - lea la
A - - las poor Bar - ba - ra! I think her
L
mf
dimin.
p
ten.
pp
sto - ria con que - sto sem-pli - ce suo - no fi - nir:
sto - ry simply and sad-ly thus used to end.
M
marcato
"E-gli e-ra
"For he was
M cupo
pp
p
na - - to per la sua glo - - ria, io per a - mar.
de - - stined to live in glo - - ry And I to love."
dolcissimo
ppp
dim.
morendo e troncando
(ad Emilia)
(to Emilia)
parlante
(Emilia fa qualche passo)
(Emilia goes towards the window)
A - scol - ta.
Do har - ken!
O - do un la - men - to.
Was that a sigh?
ppp

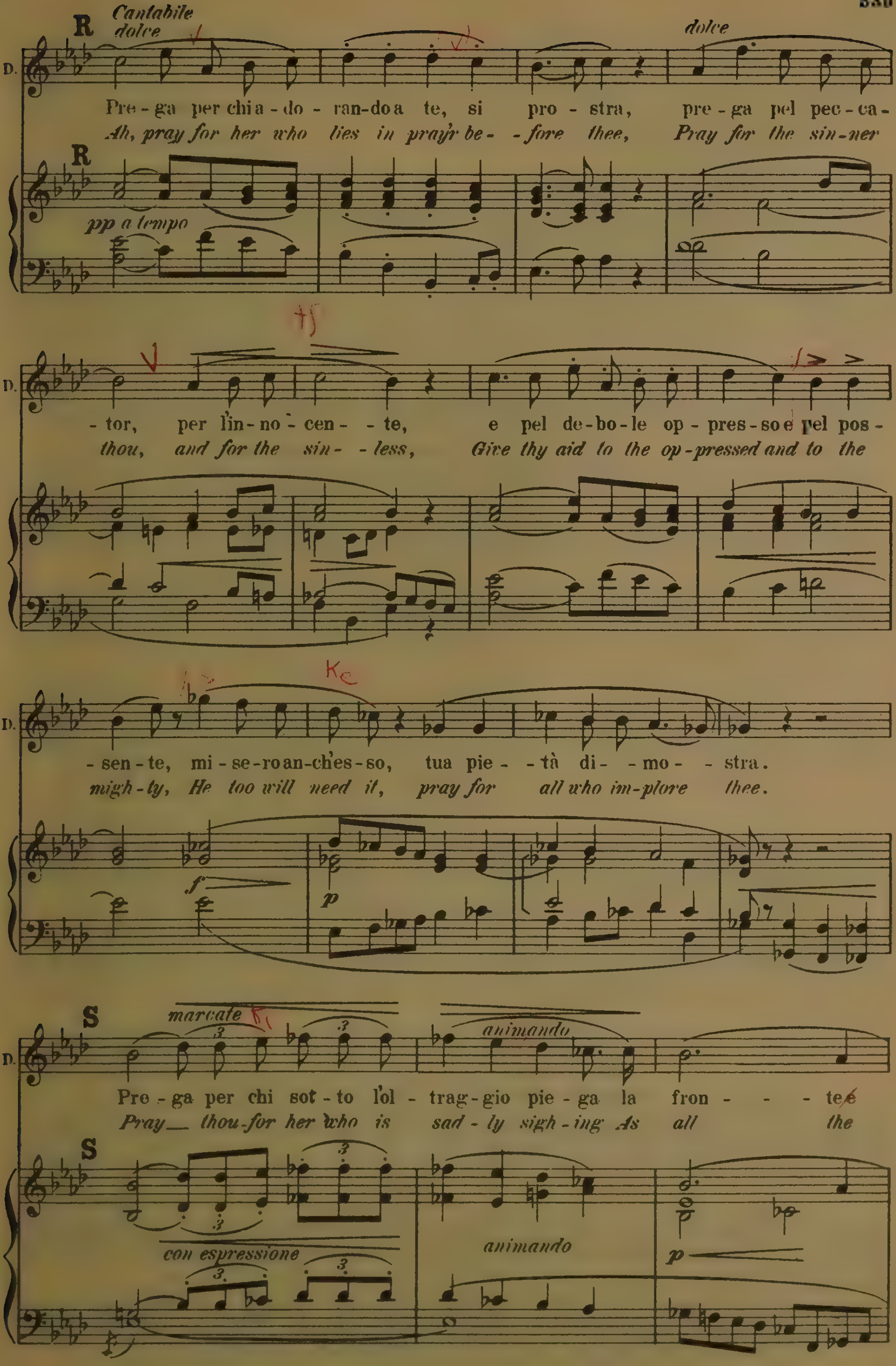

D.
Ta - ci.
Listen!
Chi bat-te a quel-la
Who is't that knocks at
f
ff
por - ta?
this hour?
Emilia.
È il ven-to.
The wind.
dim.
p
pp
N
dolce
"Io per a - mar - - - lo e per mo -
"And I to love him and to
cupo e p
pp poco rall.
- rir
die."
dolcissimo
rall.
Can - tia - mo! can - tia - - mo!
Sing heig - ho, sing heig - - ho!
col canto
ppp
pppp

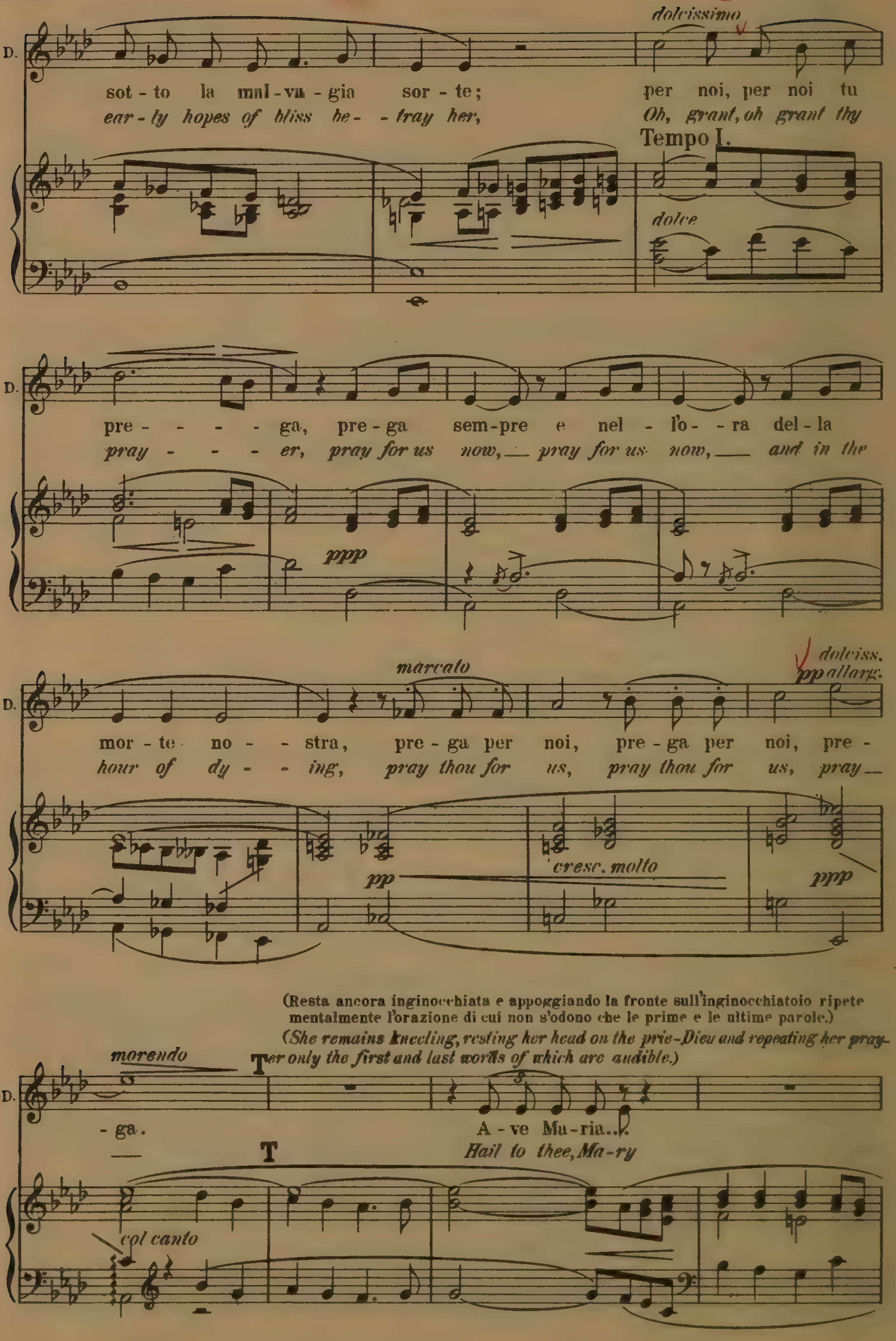

come una voce lontana
ppp
D.
Sal - ce! Sal - ce! Sal - ce!
Wil - low, wil - low, wil - low.
O string. il tempo
O
marcate
declamato
a tempo
E - mi - lia, ad - di - o.
Good night, E - mi - lia!
Come m'ar - don le
How mine eyes itch this
string. il tempo sempre
ci - glia!
eve - ning!
È pre - sa - gio di pian - to.
Dost thou think that bodes wee - ping?
pp
Come prima.
P
(Emilia si volge per partire)
(Emilia is about to go)
Buona notte.
Good night.
Come prima.
P
pp
rall.

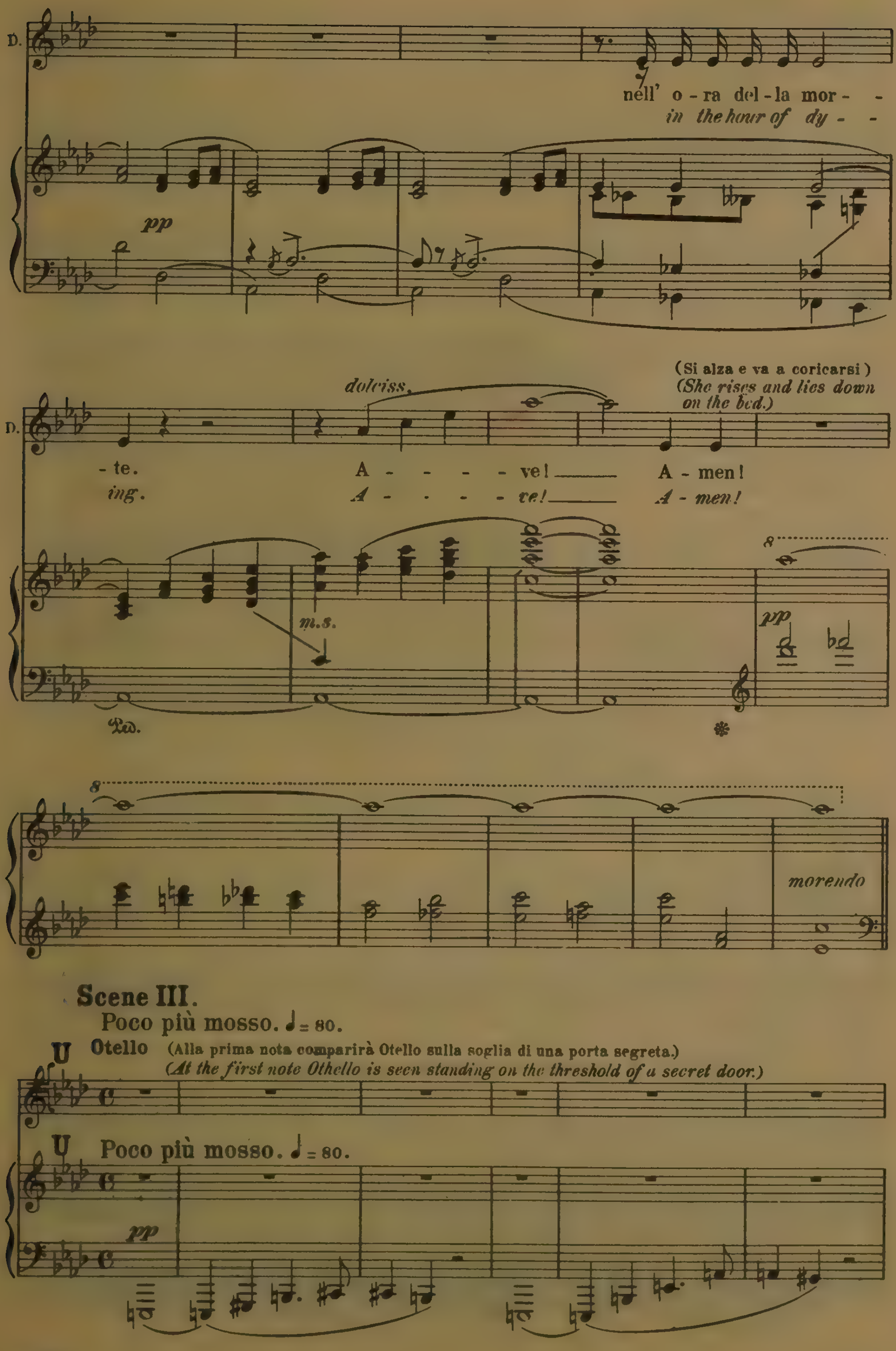


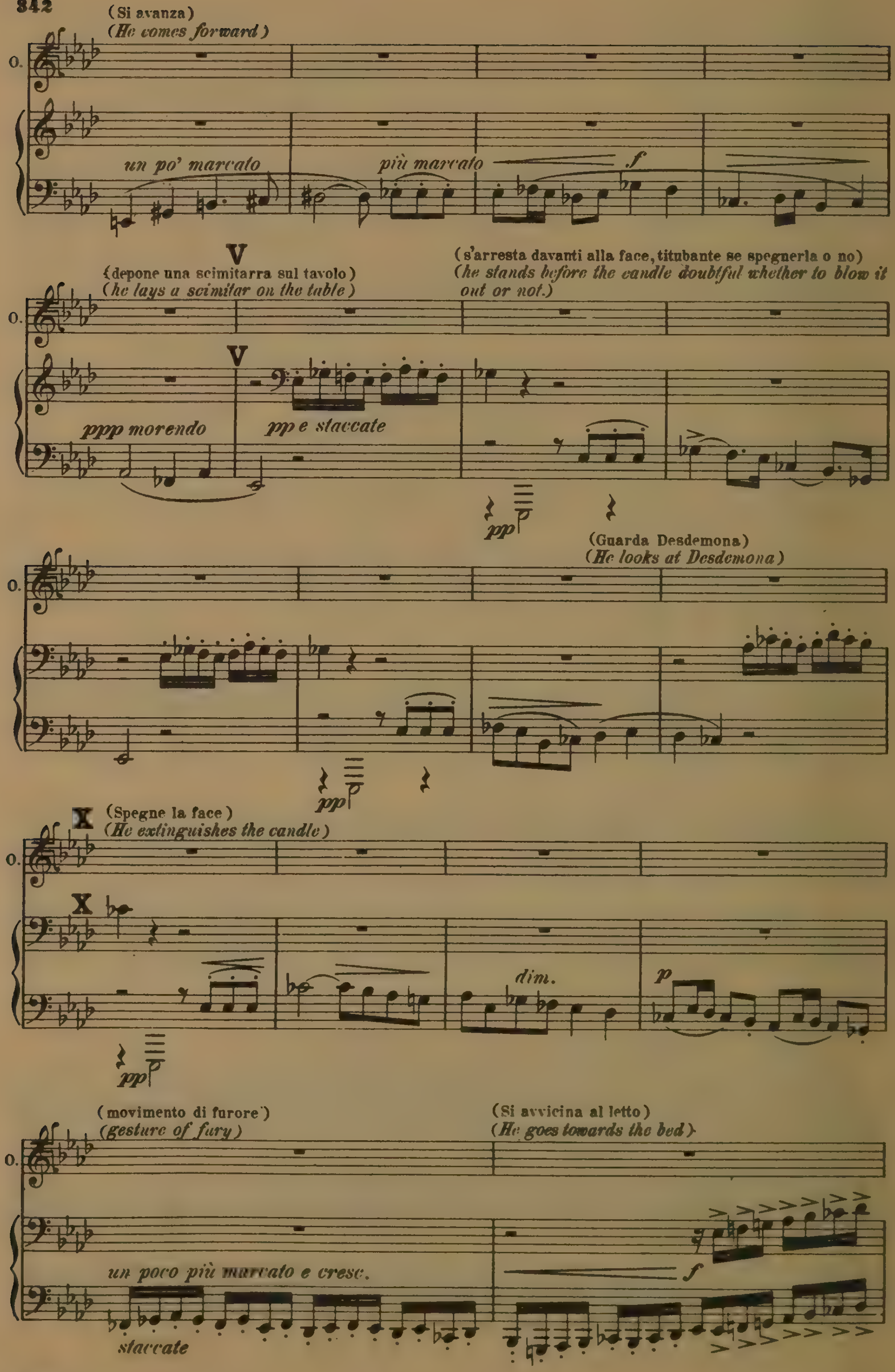
f con passione
(Emilia ritorna e Desdemona l'abbraccia)
(Emilia returns and Desdemona embraces her.)
D.
Ah! E - - mi - lia, E - mi - lia, ad - dio, E - mi - lia, ad - di - - -
Ah! E - - mi - lia fare thee well, E - mi - lia fare thee
ff
dim.
p morendo
(Emilia esce)
(exit Emilia)
D.
- o!
well!
p
con espressione
p
ppppp ben legato
più p

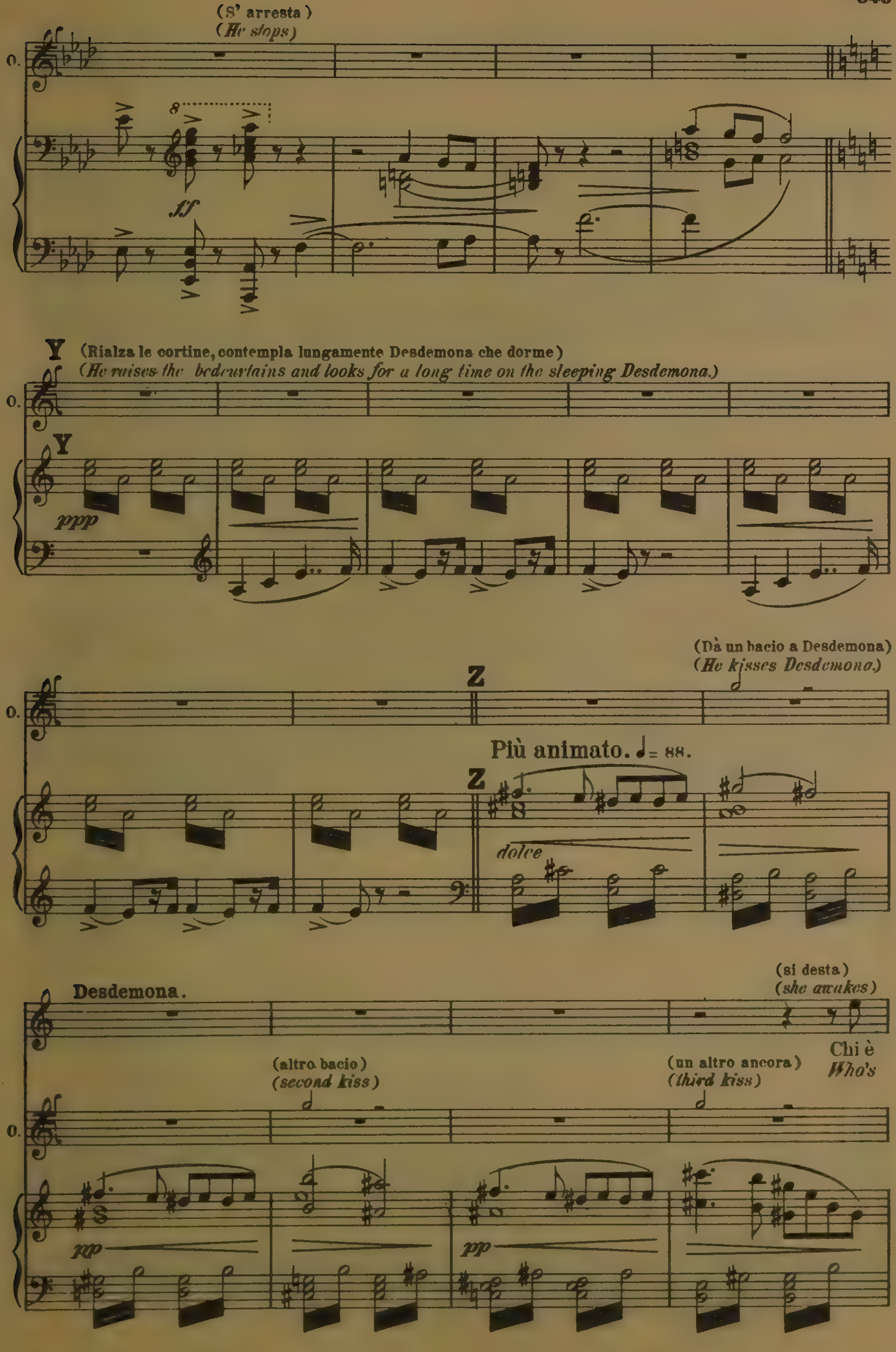
Scene II.

Q Adagio. ♩= 68.
Desdemona (all'inginocchiatoio) (kneeling before the image of the Madonna.)
Q Adagio. ♩= 63.
pp e legatissimo
pp
sotto voce
A - ve Ma - ria pie - na di
Hail to thee, Ma - ry, full of
col canto
gra - zia, e - let - ta fra le spo - se e le ver - gi - ni sei
grace, the Lord is with thee; bles - sed art thou a - mongst
tu, sia be - - ne - det - to il frut - to, o be - ne -
wo - men, and bles - - sed is the fruit, oh thou most
- det - ta, di tue ma - ter - ne vi - sce - re, Ge - - sù.
bles - sed! the fruit of thy womb Je - - - sus.

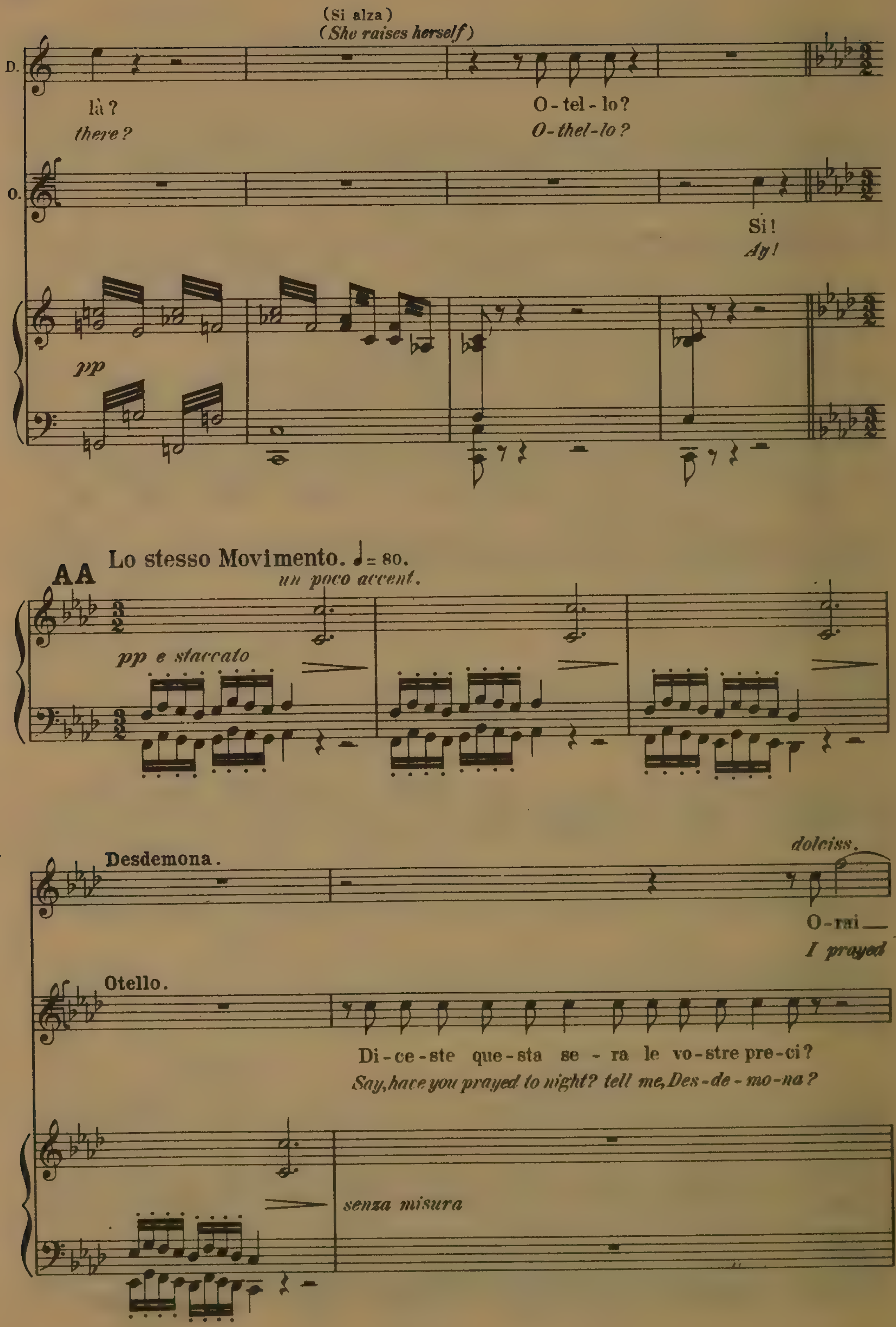
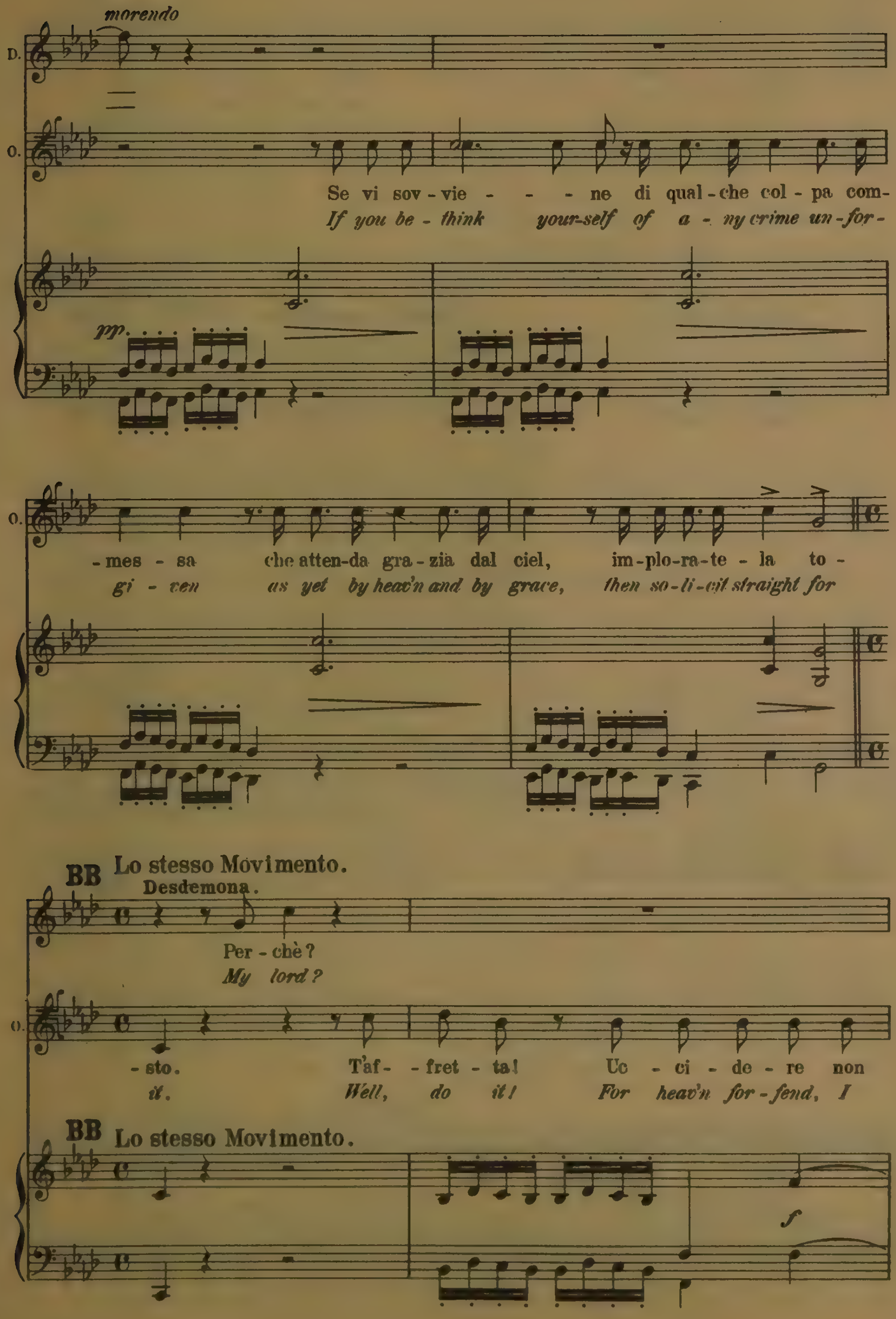

R
Cantabile
dolce
D.
Pre-ga per chi a-do-ran-do a te, si pro-stra, pre-ga pel pec-ca-
Ah, pray for her who lies in pray'r be-fore thee, Pray for the sin-ner
dolce
pp a tempo
-tor, per l'in-no-cen-te, e pel de-bo-le op-pres-so e pel pos-
thou, and for the sin-less, Give thy aid to the op-pressed and to the
-sen-te, mi-se-ro an-ch'es-so, tua pie-tà di-mo-stra.
migh-ty, He too will need it, pray for all who im-plore thee.
f
p
S
marcato
animando
Pre-ga per chi sot-to l'ol-trag-gio pie-ga la fron-te
Pray thou for her who is sad-ly sigh-ing As all the
con espressione
animando
p

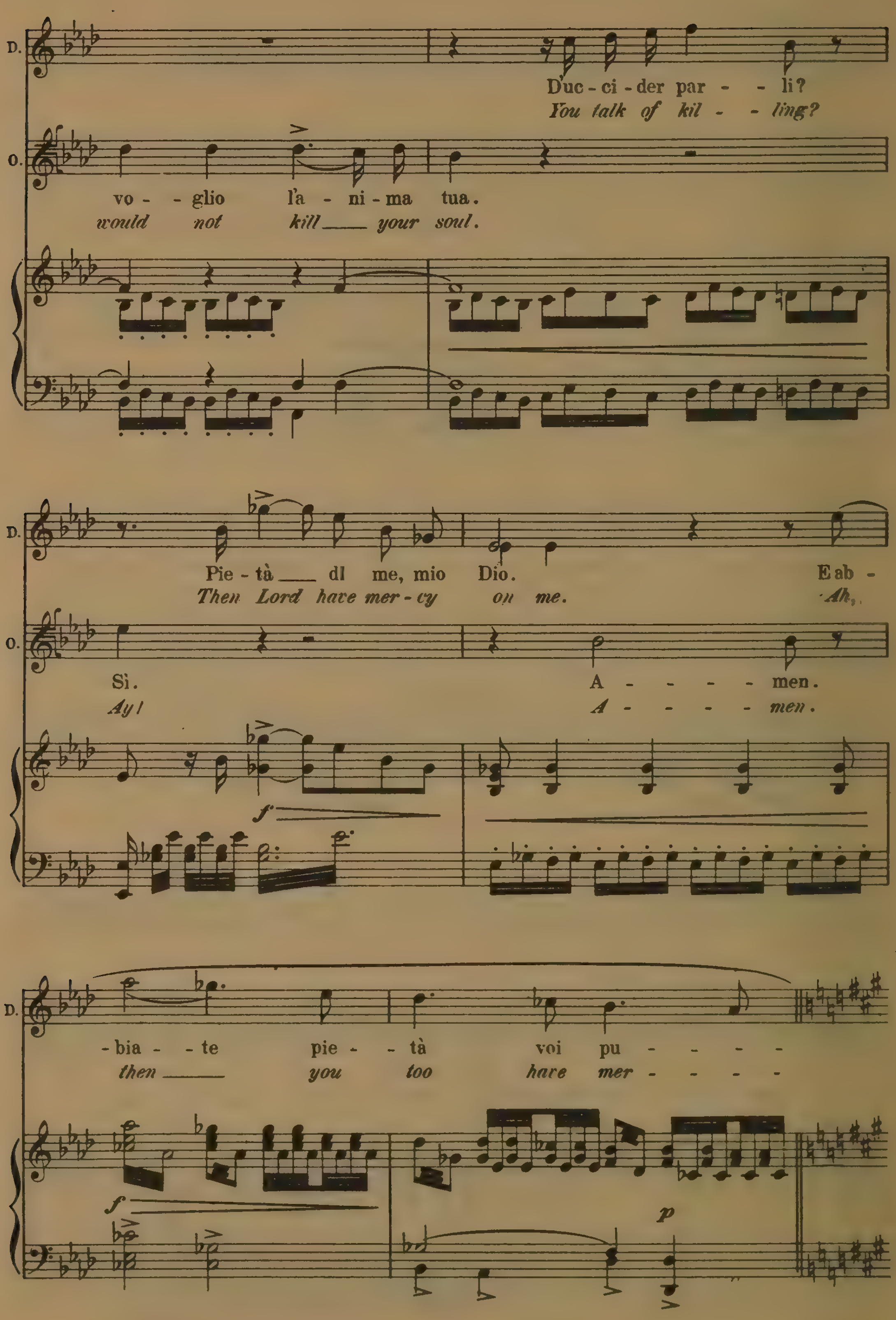

dolcissimo
D.
sot - to la mal - va - gia sor - te; per noi, per noi tu
ear - ly hopes of bliss be - - tray her, Oh, grant, oh grant thy
Tempo I.
dolce
pre - - - - ga, pre - ga sem - pre e nel - l'o - - ra del - la
pray - - - - er, pray for us now, pray for us now, and in the
ppp
marcato
dolciss.
pp allarg.
mor - te no - - stra, pre - ga per noi, pre - ga per noi, pre -
hour of dy - - ing, pray thou for us, pray thou for us, pray
pp
cresc. molto
ppp
(Resta ancora inginocchiata e appoggiando la fronte sull'inginocchiatoio ripete mentalmente l'orazione di cui non s'odono che le prime e le ultime parole.)
(She remains kneeling, resting her head on the prie-Dieu and repeating her prayer only the first and last words of which are audible.)
morendo
T
- ga. A - ve Ma - ria...
Hail to thee, Ma - ry
col canto

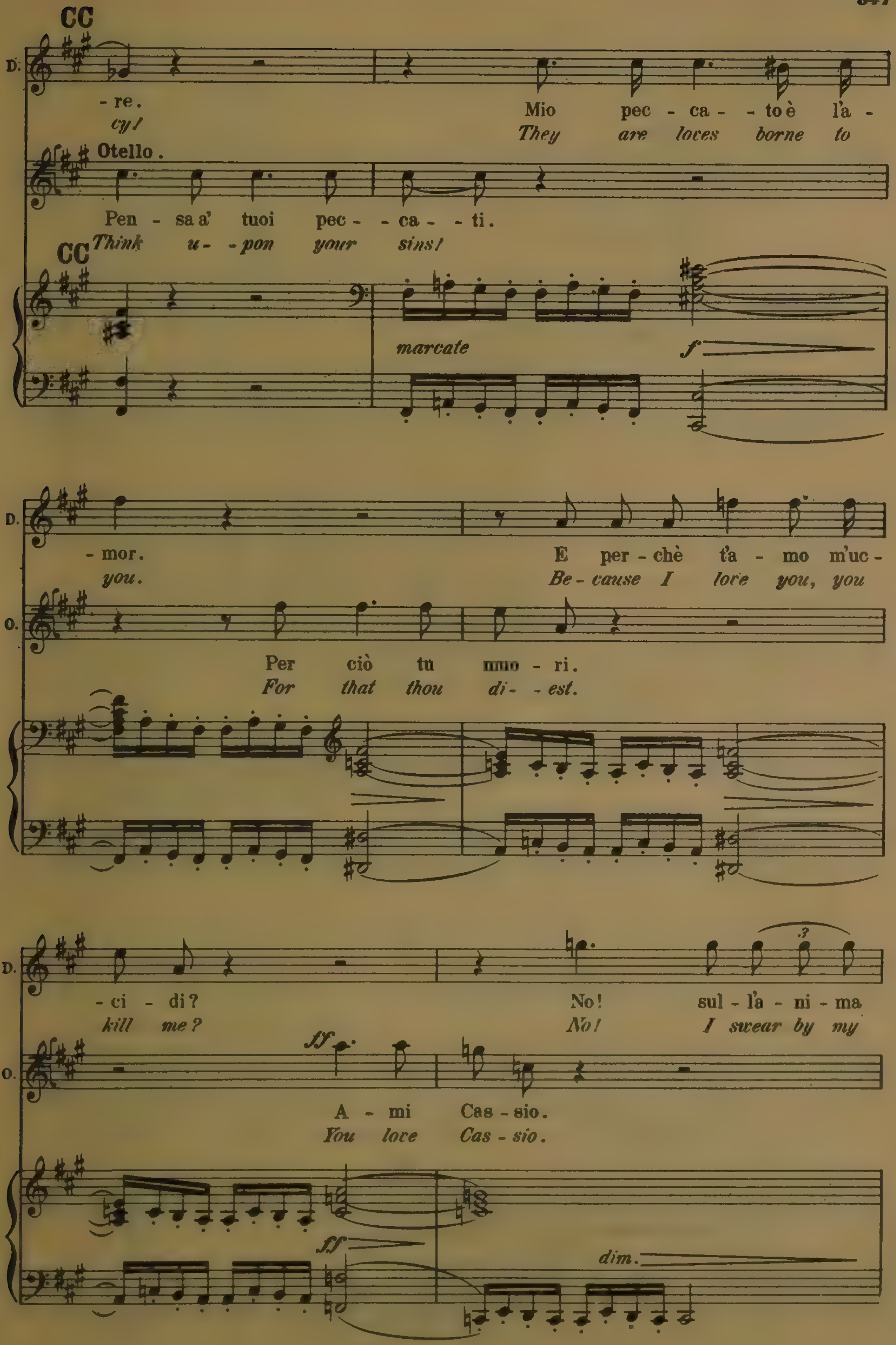

D.
nell' o - ra del - la mor - - te.
in the hour of dy - - ing.
pp
(Si alza e va a coricarsi)
(She rises and lies down on the bed.)
dolciss.
A - - - - - ve! A - men!
A - - - - - ve! A - men!
m.s.
pp
morendo
Scene III.
Poco più mosso. ♩= 80.
U
Otello (Alla prima nota comparirà Otello sulla soglia di una porta segreta.)
(At the first note Othello is seen standing on the threshold of a secret door.)
U Poco più mosso. ♩= 80.
pp

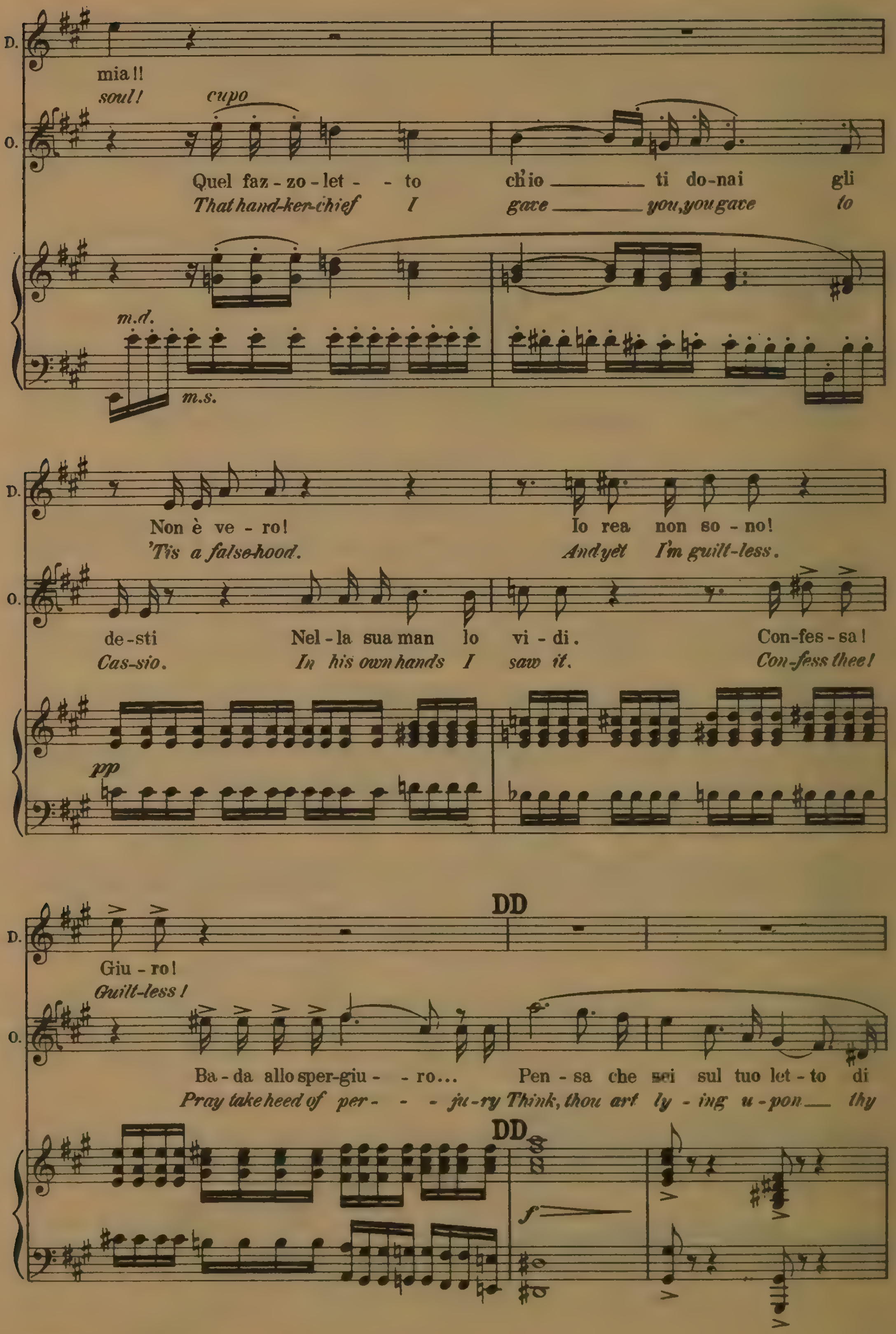

(Si avanza)
(He comes forward)
O.
un po' marcato
più marcato
f
V
(depone una scimitarra sul tavolo)
(he lays a scimitar on the table)
V
ppp morendo
pp e staccate
pp
(s'arresta davanti alla face, titubante se spegnerla o no)
(he stands before the candle doubtful whether to blow it out or not.)
O.
pp
(Guarda Desdemona)
(He looks at Desdemona)
X
(Spegne la face)
(He extinguishes the candle)
O.
X
pp
dim.
p
(movimento di furore)
(gesture of fury)
O.
un poco più marcato e cresc.
staccate
(Si avvicina al letto)
(He goes towards the bed)
f

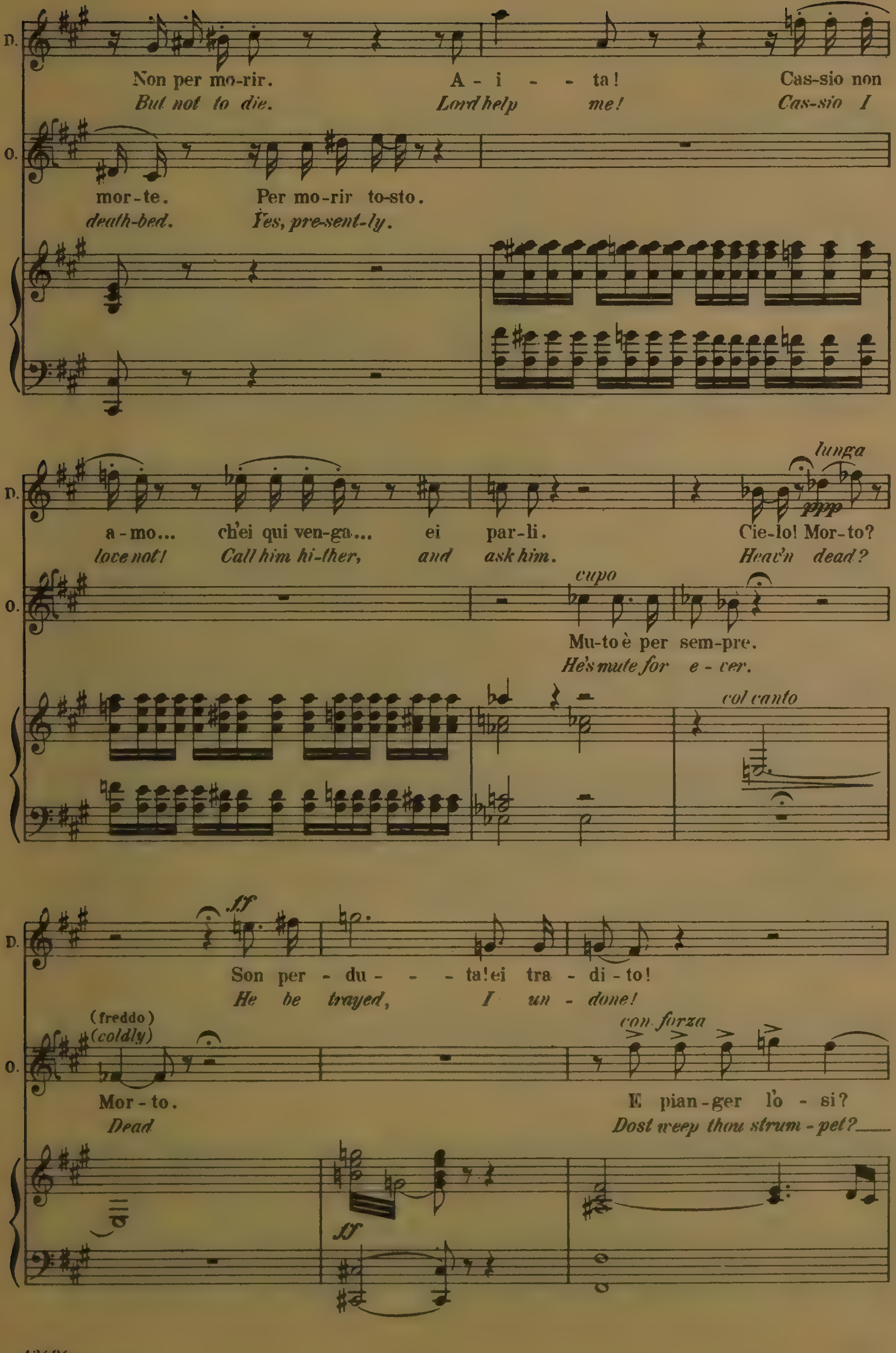

(S' arresta)
(He stops)
O.
ff
Y
(Rialza le cortine, contempla lungamente Desdemona che dorme)
(He raises the bedcurtains and looks for a long time on the sleeping Desdemona.)
O.
Y
ppp
(Dà un bacio a Desdemona)
(He kisses Desdemona.)
Z
O.
Più animato. ♩= 88.
Z
dolce
Desdemona.
(si desta)
(she awakes)
Chi è
Who's
(altro bacio)
(second kiss)
(un altro ancora)
(third kiss)
O.
pp
pp

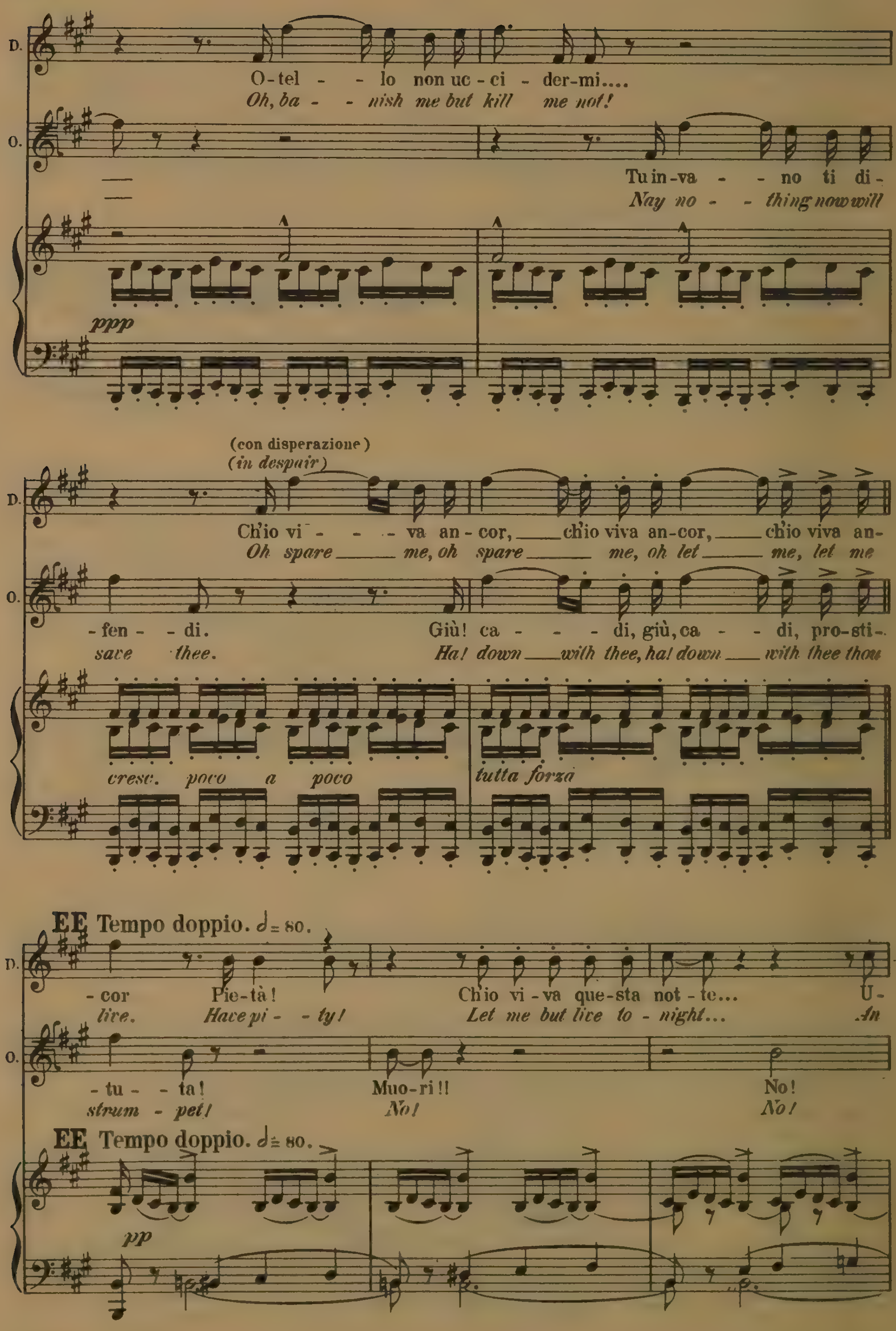

(Si alza)
(She raises herself)
D.
là?
there?
O-tel-lo?
O-thel-lo?
O.
Si!
Ay!
pp
AA
Lo stesso Movimento. ♩= 80.
un poco accent.
pp e staccato
Desdemona.
dolciss.
O-rai
I prayed
Otello.
Di-ce-ste que-sta se-ra le vo-stre pre-ci?
Say, have you prayed to night? tell me, Des-de-mo-na?
senza misura

morendo
D.
O.
Se vi sov - vie - - - ne di qual - che col - pa com -
If you be - think your-self of a - ny crime un - for -
pp
- mes - sa che atten-da gra - zia dal ciel, im - plo - ra - te - la to -
gi - ven as yet by heav'n and by grace, then so - li - cit straight for
BB Lo stesso Movimento.
Desdemona.
Per - chè?
My lord?
- sto. T'af- - fret - ta! Uc - ci - de - re non
it. Well, do it! For heav'n for - fend, I
BB Lo stesso Movimento.
f

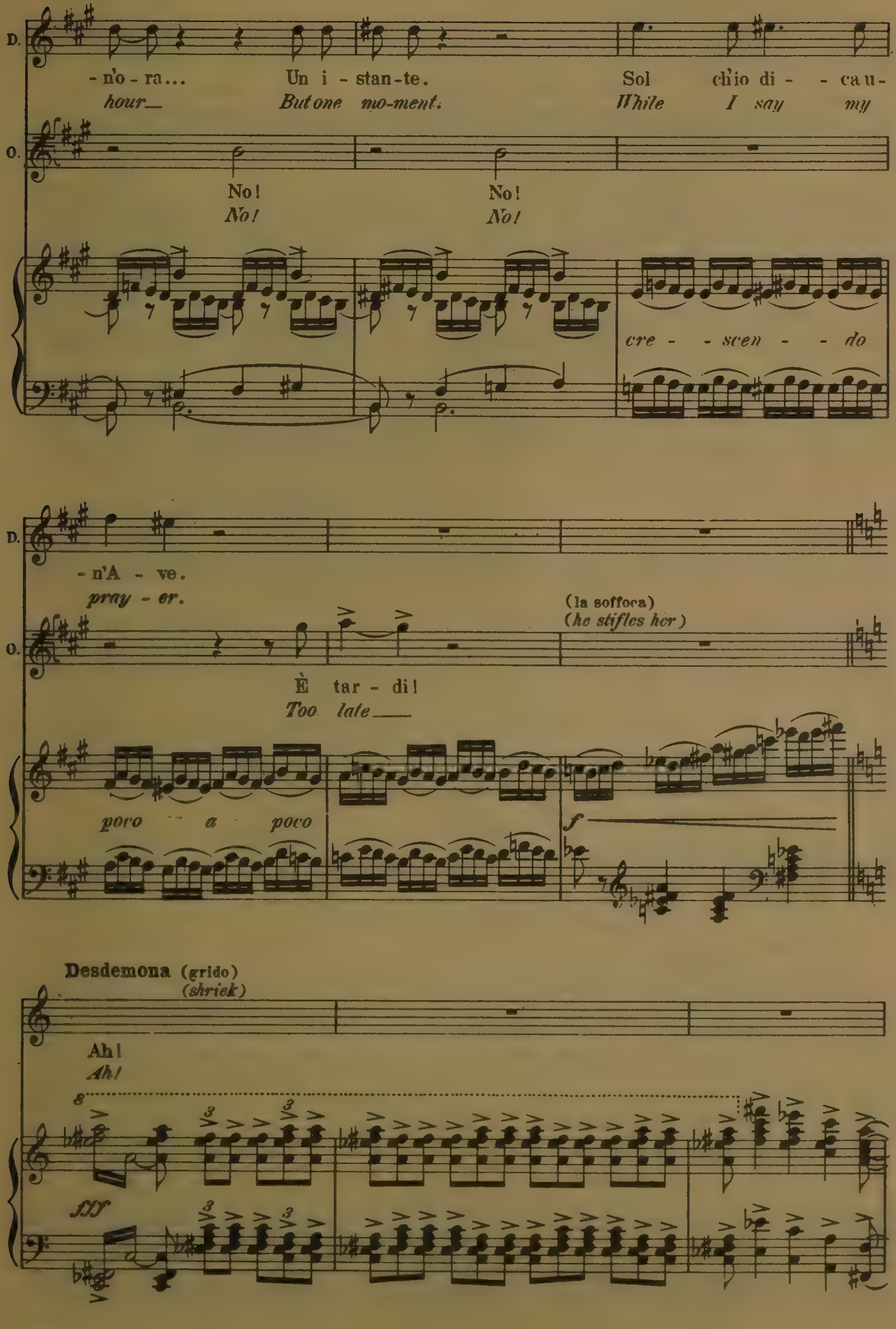

D.
Duc - ci - der par - - li?
You talk of kil - - ling?
O.
vo - - glio l'a - ni - ma tua.
would not kill your soul.
D.
Pie - tà di me, mio Dio.
Then Lord have mer - cy on me.
E ab -
Ah,
O.
Sì.
Ay!
A - - - - men.
A - - - - men.
f
D.
- bia - - te pie - - tà voi pu - - - - -
then you too have mer - - - -
f
p

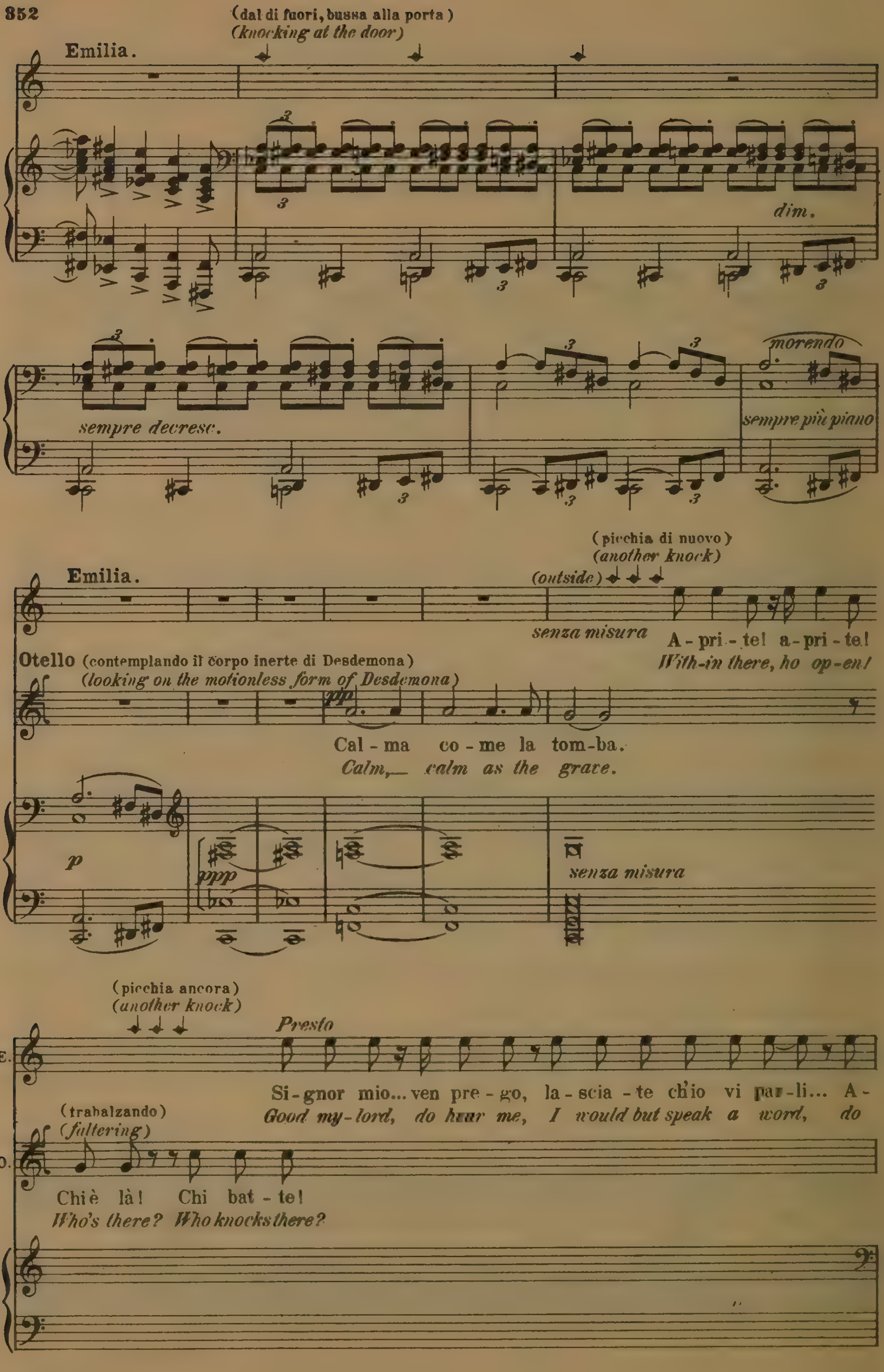
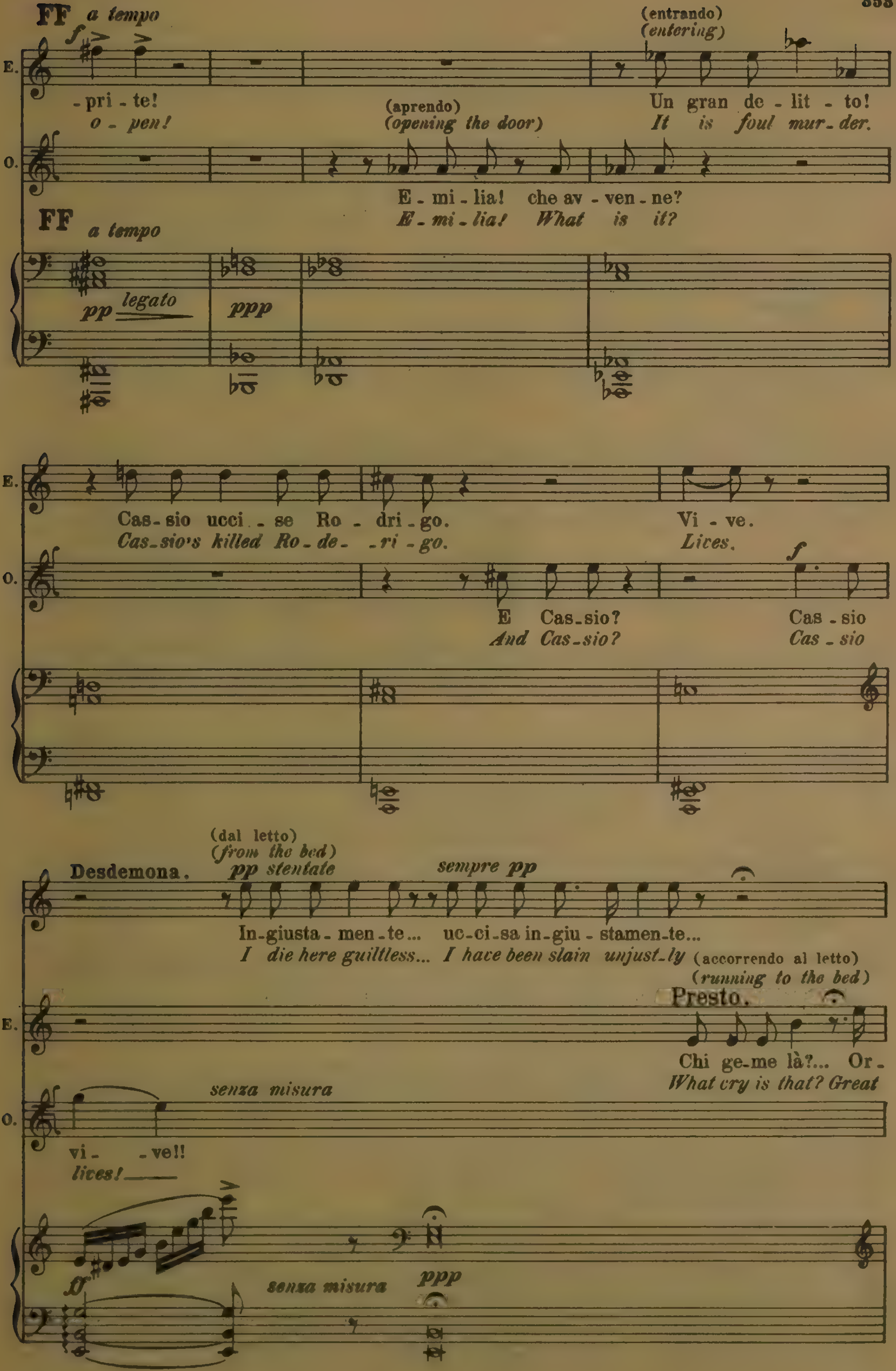

CC
D.
-re.
cy!
Mio pec - ca - - to è l'a -
They are loves borne to
Otello.
Pen - sa a' tuoi pec - - ca - - ti.
Think u - - pon your sins!
CC
marcate
f
D.
- mor.
you.
E per - chè t'a - mo m'uc -
Be - cause I love you, you
O.
Per ciò tu muo - ri.
For that thou di - - est.
D.
- ci - di?
kill me?
No! sul - l'a - ni - ma
No! I swear by my
O.
ff
A - mi Cas - sio.
You love Cas - sio.
ff
dim.

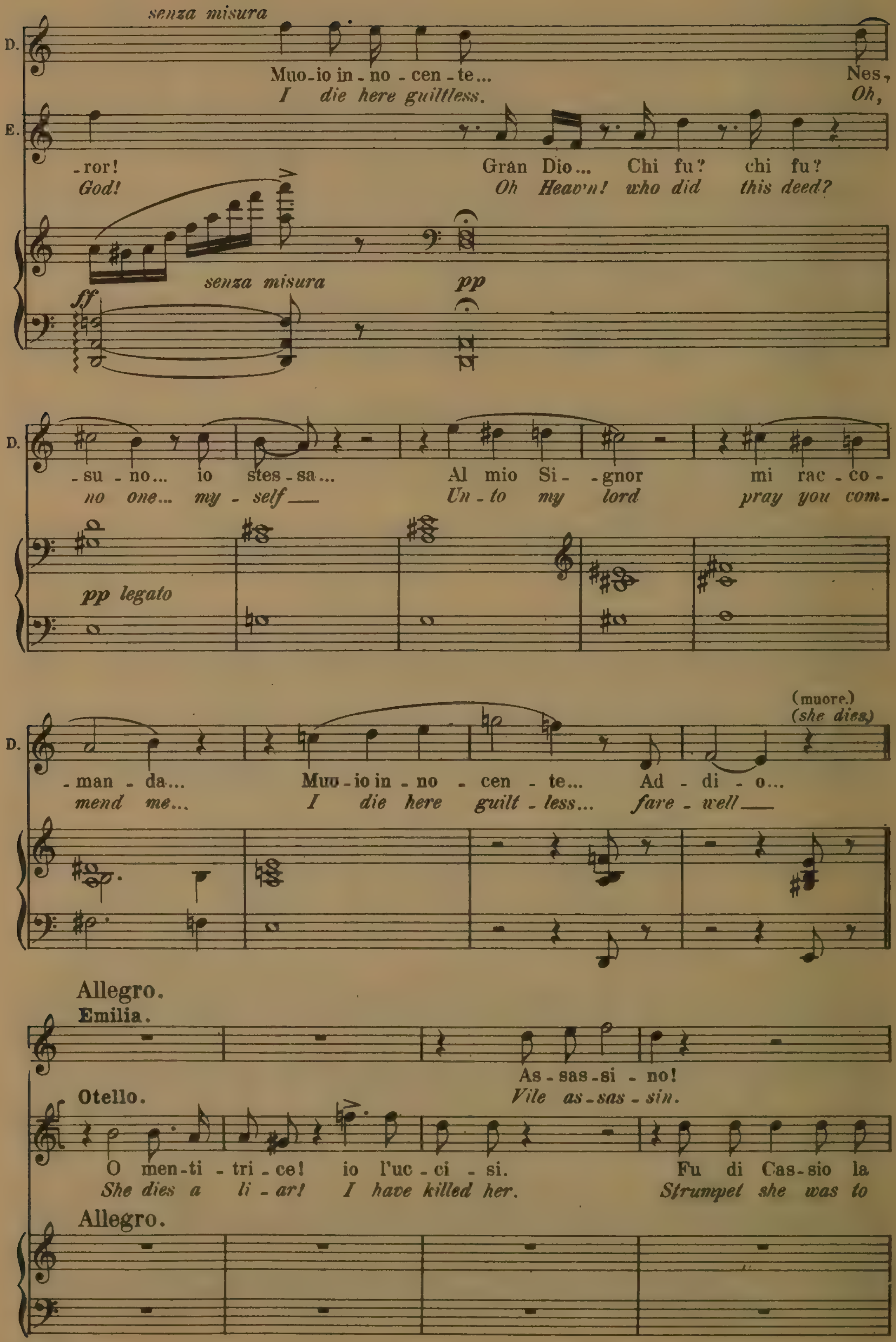
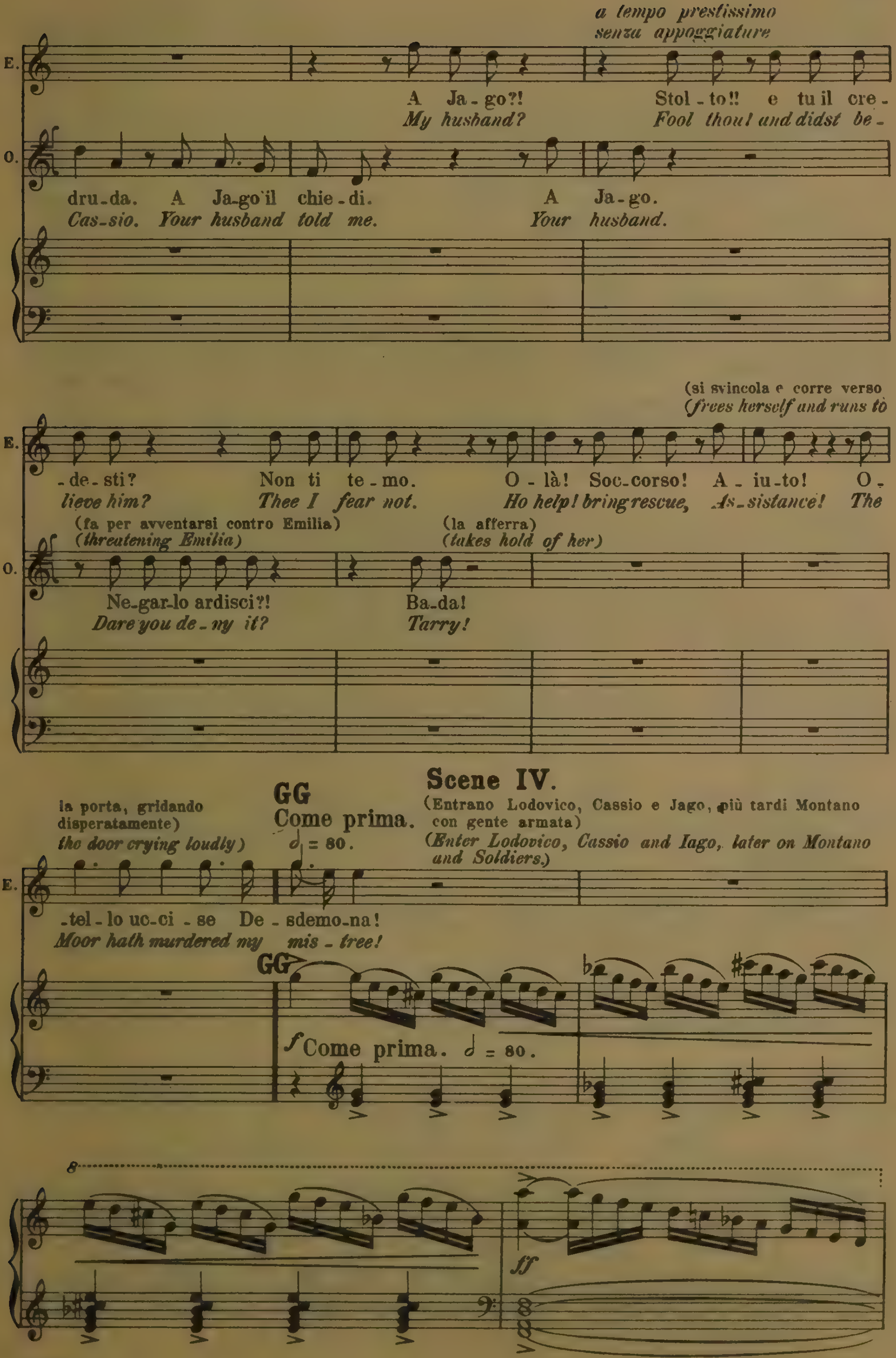

D.
mia!!
soul!
cupo
O.
Quel faz-zo-let- - to ch'io ——— ti do-nai gli
That hand-ker-chief I gave ——— you, you gave to
m.d.
m.s.
D.
Non è ve-ro!
'Tis a false-hood.
Io rea non so-no!
And yet I'm guilt-less.
O.
de-sti Nel-la sua man lo vi-di. Con-fes-sa!
Cas-sio. In his own hands I saw it. Con-fess thee!
pp
D.
Giu-ro!
Guilt-less!
DD
O.
Ba-da allo sper-giu- - ro... Pen-sa che sei sul tuo let-to di
Pray take heed of per- - - ju-ry Think, thou art ly-ing u-pon — thy
DD
f

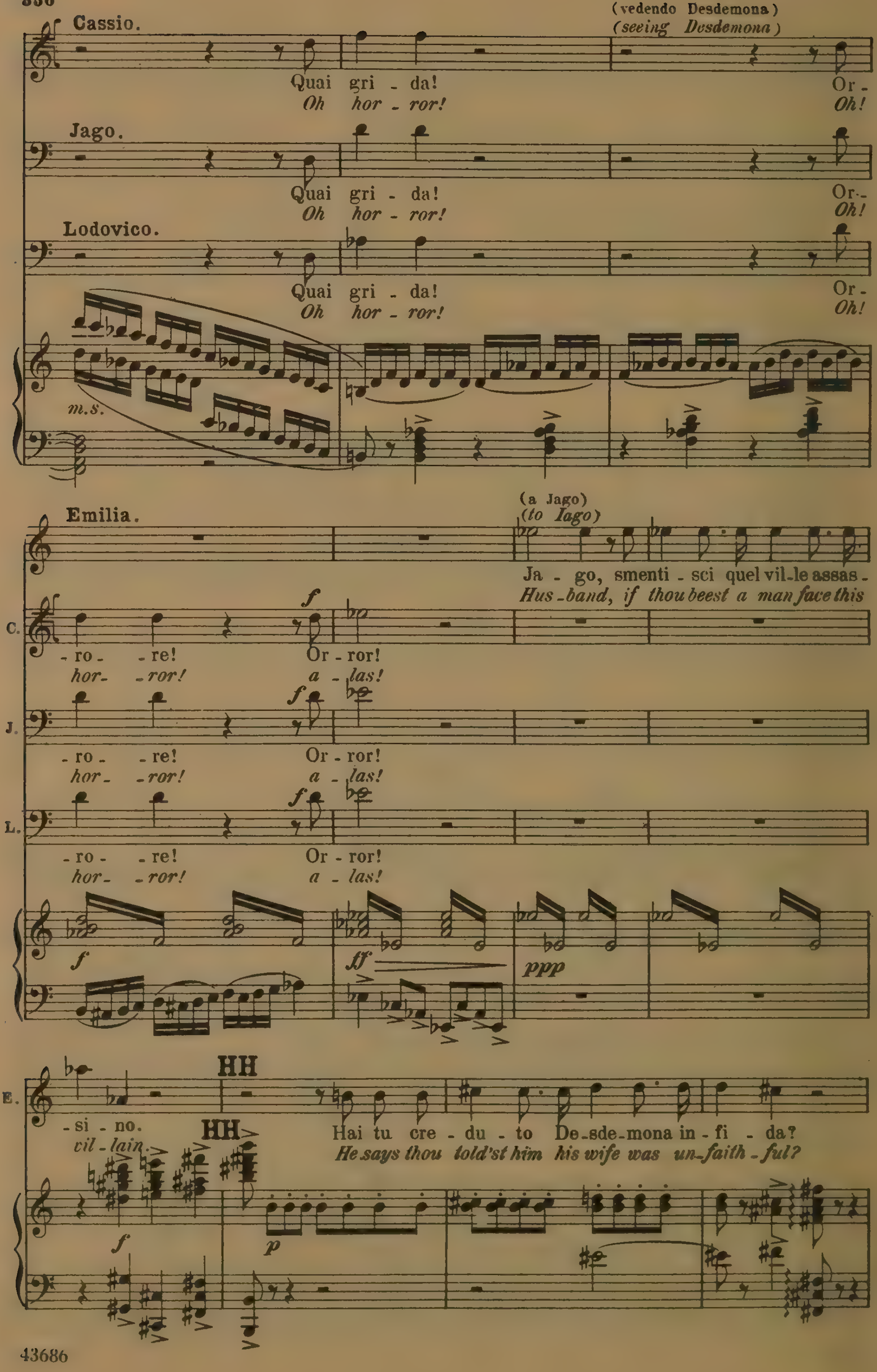

D.
Non per mo-rir. A - i - - ta! Cas-sio non
But not to die. Lord help me! Cas-sio I
O.
mor-te. Per mo-rir to-sto.
death-bed. Yes, pre-sent-ly.
D.
lunga
a-mo... ch'ei qui ven-ga... ei par-li. Cie-lo! Mor-to?
love not! Call him hi-ther, and ask him. Heav'n dead?
ppp
O.
cupo
Mu-to è per sem-pre.
He's mute for e - ver.
col canto
D.
ff
Son per - du - - ta! ei tra - di - to!
He be trayed, I un - done!
O.
(freddo)
(coldly)
Mor - to.
Dead
con forza
E pian-ger l'o - si?
Dost weep thou strum - pet?
ff

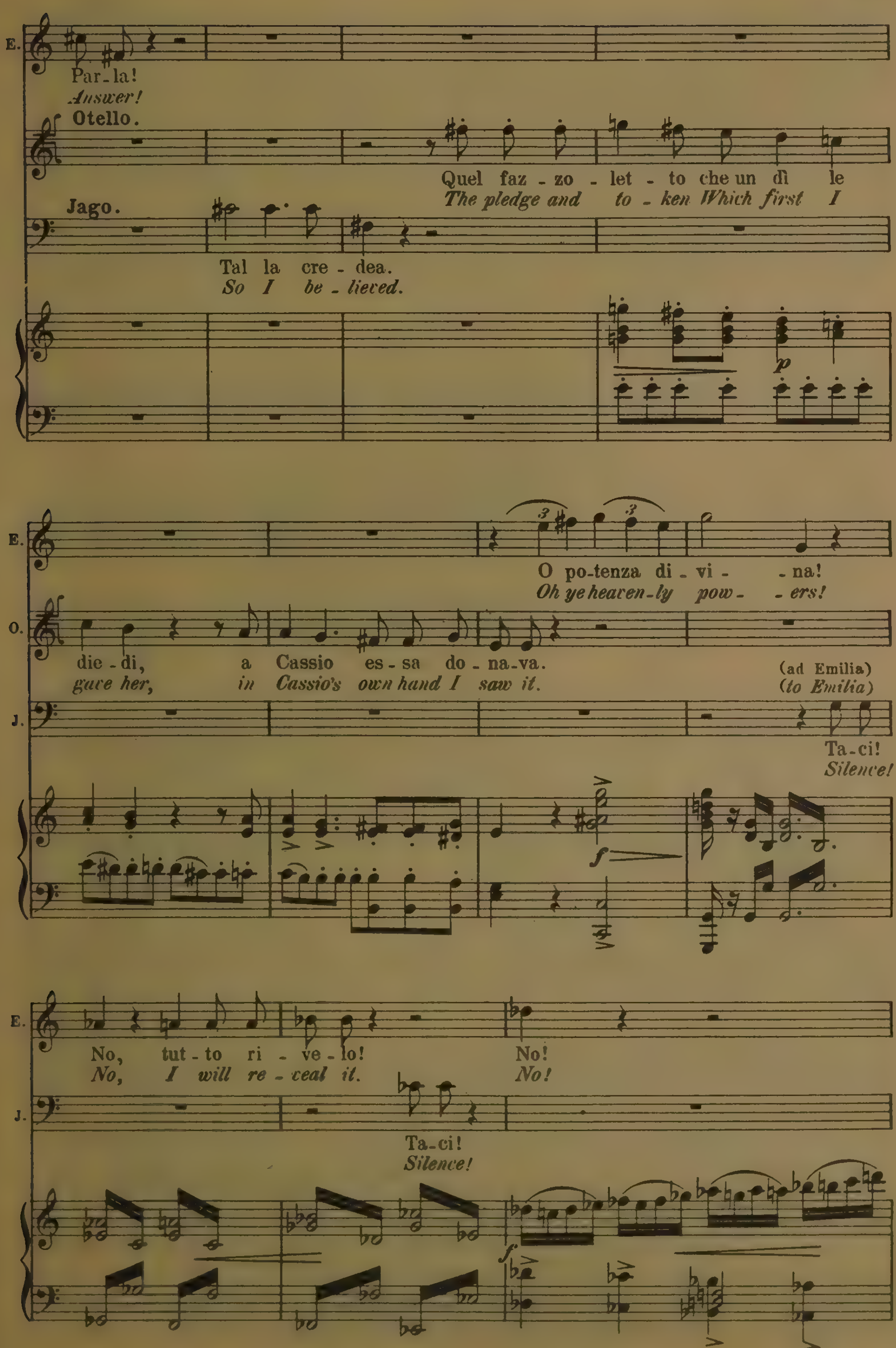

D.
O.
O-tel - - lo non uc-ci - der-mi....
Oh, ba - - nish me but kill me not!
Tu in-va - - no ti di-
Nay no - - thing now will
ppp
(con disperazione)
(in despair)
Ch'io vi - - - - va an-cor, ch'io viva an-cor, ch'io viva an-
Oh spare me, oh spare me, oh let me, let me
-fen - - di. Giù! ca - - - di, giù, ca - - di, pro-sti-
save thee. Ha! down with thee, ha! down with thee thou
cresc. poco a poco
tutta forza
EE Tempo doppio. 𝅗𝅥 = 80.
-cor Pie-tà! Ch'io vi-va que-sta not-te... U-
live. Have pi - - ty! Let me but live to-night... An
-tu - - ta! Muo-ri!! No!
strum - pet! No! No!
EE Tempo doppio. 𝅗𝅥 = 80.
pp

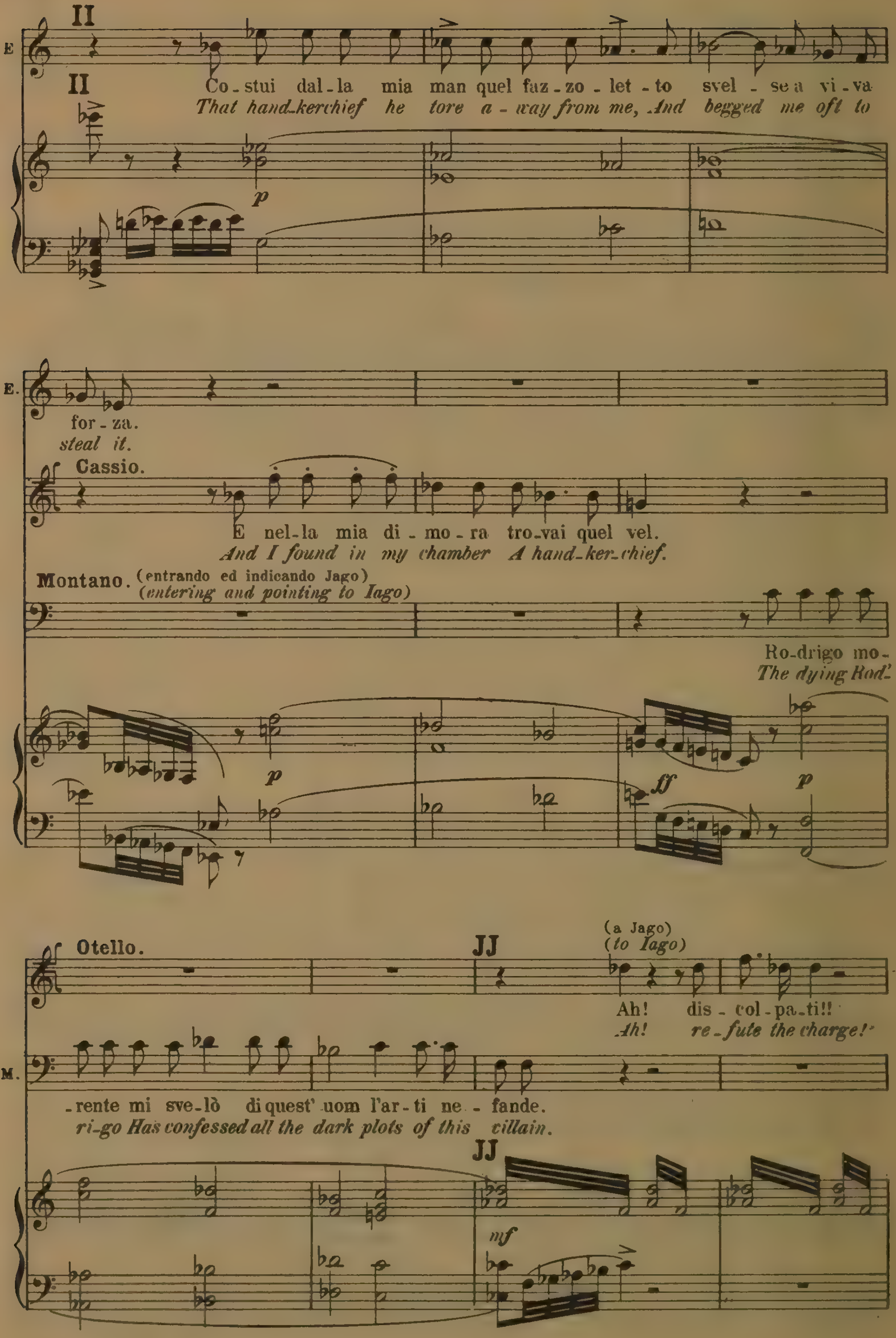

D.
-n'o-ra... Un i-stan-te. Sol ch'io di-ca u-
hour__ But one mo-ment: While I say my
O.
No! No!
No! No!
cre - - scen - - do
D.
-n'A-ve.
pray-er.
(la soffoca)
(he stifles her)
O.
È tar-di!
Too late___
poco a poco
f
Desdemona (grido)
(shriek)
Ah!
Ah!
8
3
fff

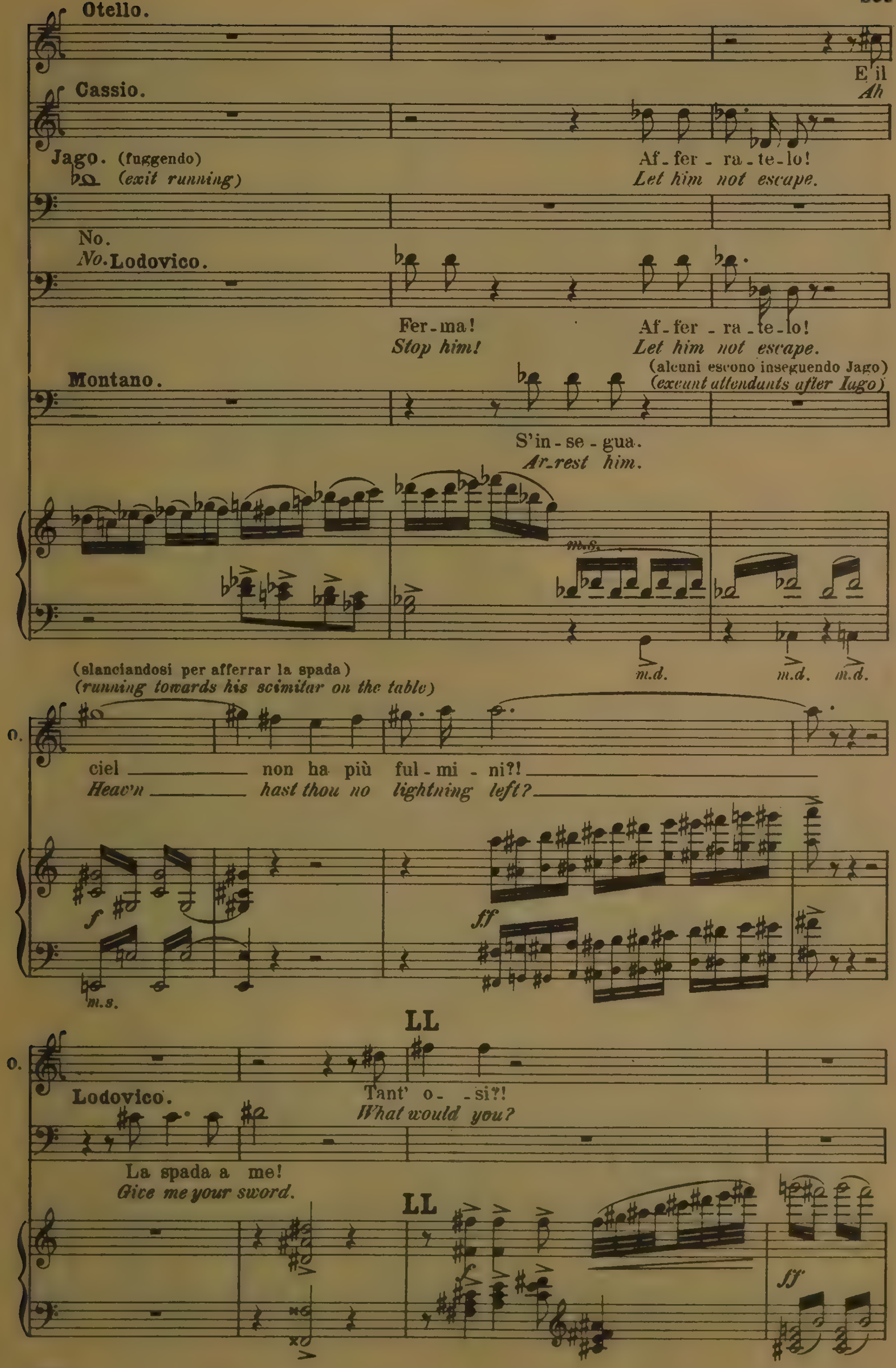

(dal di fuori, bussa alla porta)
(knocking at the door)
Emilia.
dim.
sempre decresc.
morendo
sempre più piano
Emilia.
(picchia di nuovo)
(another knock)
(outside)
senza misura
A - pri - te! a - pri - te!
With-in there, ho op-en!
Otello (contemplando il corpo inerte di Desdemona)
(looking on the motionless form of Desdemona)
ppp
Cal - ma co - me la tom - ba.
Calm, calm as the grave.
p
ppp
senza misura
(picchia ancora)
(another knock)
Presto
E.
Si - gnor mio... ven pre - go, la - scia - te ch'io vi par - li... A -
Good my - lord, do hear me, I would but speak a word, do
(trabalzando)
(faltering)
O.
Chi è là! Chi bat - te!
Who's there? Who knocks there?

FF a tempo
(entrando)
(entering)
E.
-pri - te!
o - pen!
(aprendo)
(opening the door)
Un gran de - lit - to!
It is foul mur - der.
O.
E - mi - lia! che av - ven - ne?
E - mi - lia! What is it?
FF a tempo
pp legato
ppp
E.
Cas - sio ucci - se Ro - dri - go.
Cas - sio's killed Ro - de - - ri - go.
Vi - ve.
Lives.
O.
E Cas - sio?
And Cas - sio?
Cas - sio
Cas - sio
(dal letto)
(from the bed)
Desdemona.
pp stentate
sempre pp
In - giusta - men - te... uc - ci - sa in - giu - stamen - te...
I die here guiltless... I have been slain unjust - ly
(accorrendo al letto)
(running to the bed)
Presto.
E.
Chi ge - me là?... Or -
What cry is that? Great
O.
senza misura
vi - - ve!!
lives!
ff
senza misura
ppp

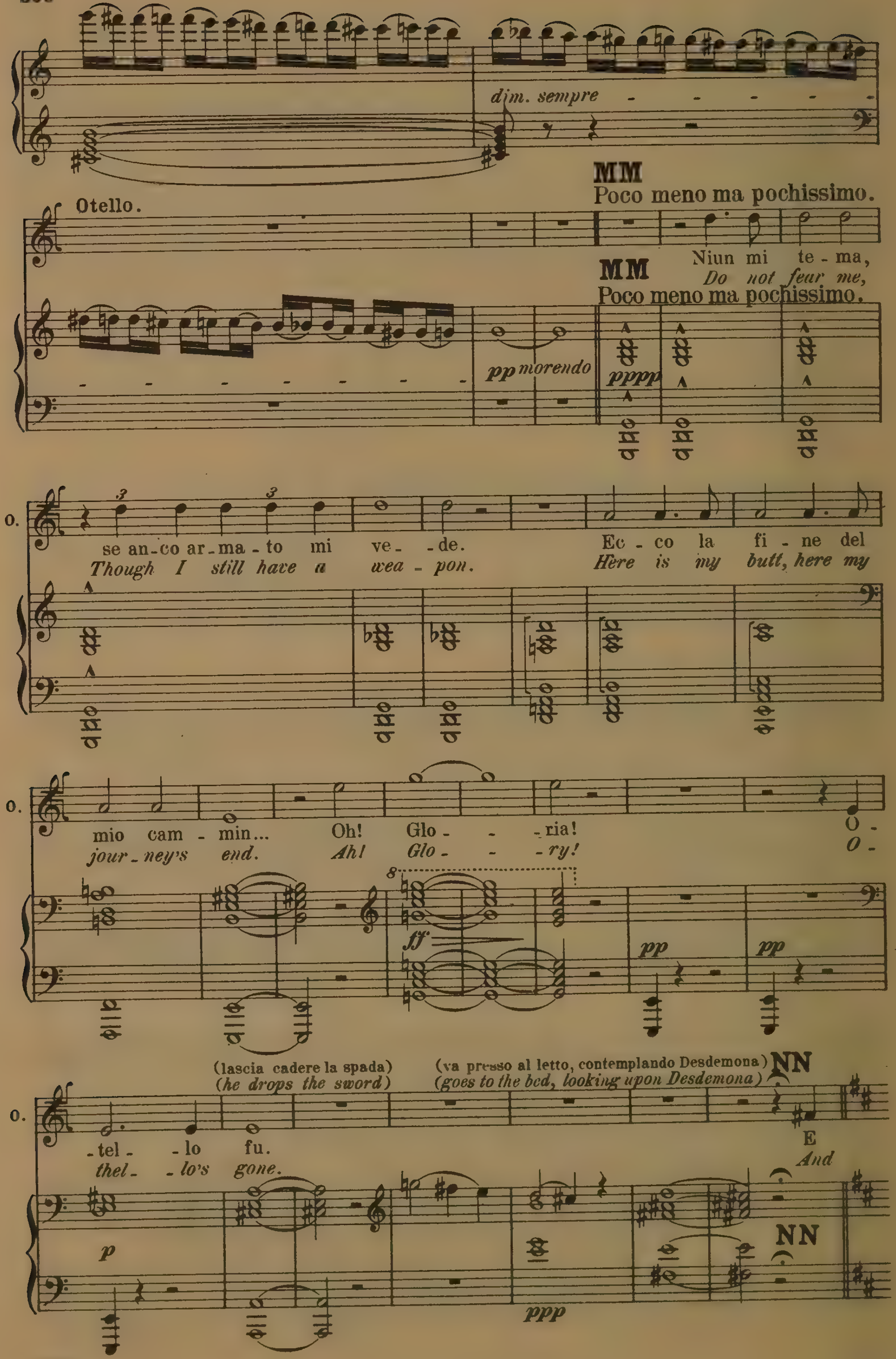

senza misura
D.
Muo-io in-no-cen-te... Nes-
I die here guiltless. Oh,
E.
-ror! Gran Dio... Chi fu? chi fu?
God! Oh Heav'n! who did this deed?
senza misura
ff
pp
-su-no... io stes-sa... Al mio Si-gnor mi rac-co-
no one... my-self Un-to my lord pray you com-
pp legato
(muore.)
(she dies)
-man-da... Muo-io in-no-cen-te... Ad-di-o...
mend me... I die here guilt-less... fare-well
Allegro.
Emilia.
As-sas-si-no!
Vile as-sas-sin.
Otello.
O men-ti-tri-ce! io l'uc-ci-si. Fu di Cas-sio la
She dies a li-ar! I have killed her. Strumpet she was to
Allegro.

a tempo prestissimo
senza appoggiature
E.
A Ja-go?!
My husband?
Stol-to!! e tu il cre-
Fool thou! and didst be-
O.
dru-da. A Ja-go'il chie-di. A Ja-go.
Cas-sio. Your husband told me. Your husband.
(si svincola e corre verso
(frees herself and runs to
E.
-de-sti? Non ti te-mo. O-là! Soc-corso! A-iu-to! O-
lieve him? Thee I fear not. Ho help! bring rescue, As-sistance! The
(fa per avventarsi contro Emilia)
(threatening Emilia)
(la afferra)
(takes hold of her)
O.
Ne-gar-lo ardisci?! Ba-da!
Dare you de-ny it? Tarry!
Scene IV.
la porta, gridando disperatamente)
the door crying loudly)
GG
Come prima.
(Entrano Lodovico, Cassio e Jago, più tardi Montano con gente armata)
(Enter Lodovico, Cassio and Iago, later on Montano and Soldiers.)
E.
-tel-lo uc-ci-se De-sdemo-na!
Moor hath murdered my mis-tree!
GG
Come prima.
ff


Cassio.
(vedendo Desdemona)
(seeing Desdemona)
Quai gri - da! Or -
Oh hor - ror! Oh!
Jago.
Quai gri - da! Or -
Oh hor - ror! Oh!
Lodovico.
Quai gri - da! Or -
Oh hor - ror! Oh!
m.s.
Emilia.
(a Jago)
(to Iago)
Ja - go, smenti - sci quel vil-le assas -
Hus - band, if thou beest a man face this
C.
- ro - - re! Or - ror!
hor - - ror! a - las!
J.
- ro - - re! Or - ror!
hor - - ror! a - las!
L.
- ro - - re! Or - ror!
hor - - ror! a - las!
f
ff
ppp
E.
HH
- si - no.
vil - lain.
Hai tu cre - du - to De - sde - mona in - fi - da?
He says thou told'st him his wife was un - faith - ful?
p

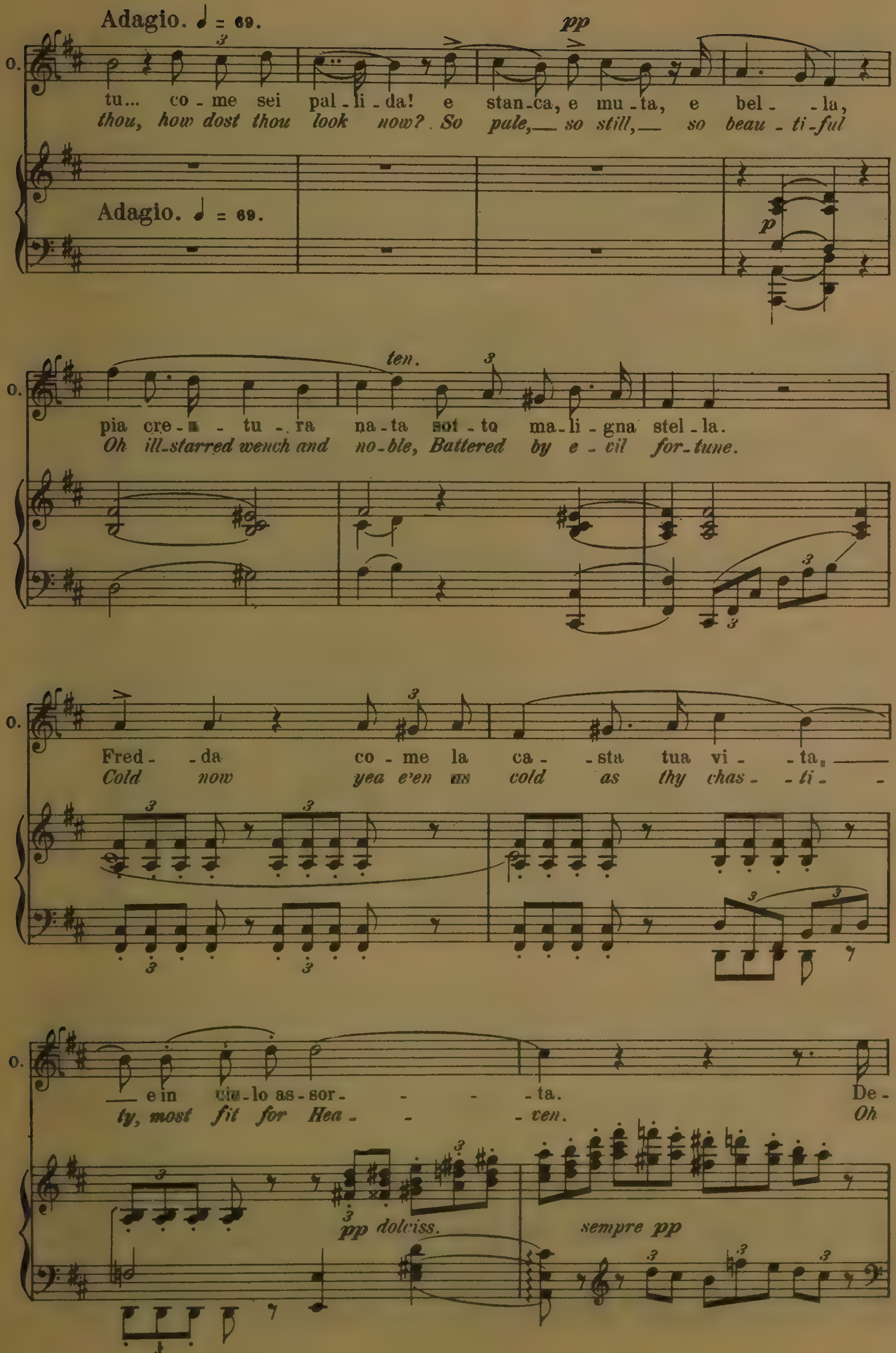

E.
Par-la!
Answer!
Otello.
Quel faz-zo-let-to che un dì le
The pledge and to-ken Which first I
Jago.
Tal la cre-dea.
So I be-lieved.
p
E.
O po-tenza di-vi-na!
Oh ye heaven-ly pow-ers!
O.
die-di, a Cassio es-sa do-na-va.
gave her, in Cassio's own hand I saw it.
(ad Emilia)
(to Emilia)
J.
Ta-ci!
Silence!
f
E.
No, tut-to ri-ve-lo! No!
No, I will re-veal it. No!
J.
Ta-ci!
Silence!
f

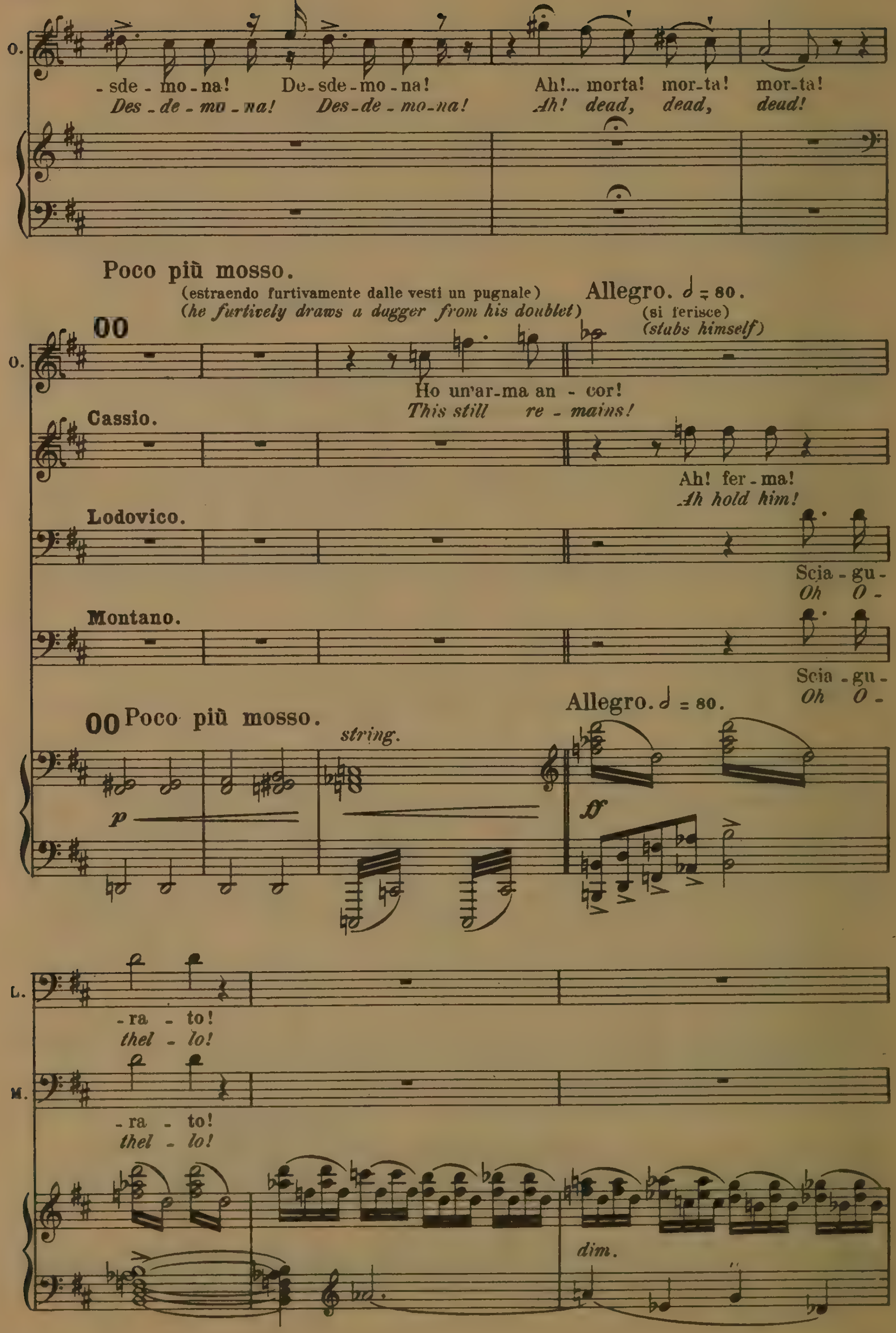

II
E
Co - stui dal - la mia man quel faz - zo - let - to svel - se a vi - va
That hand-kerchief he tore a - way from me, And begged me oft to
II
p
E.
for - za.
steal it.
Cassio.
E nel - la mia di - mo - ra tro - vai quel vel.
And I found in my chamber A hand - ker - chief.
Montano. (entrando ed indicando Jago)
(entering and pointing to Iago)
Ro - drigo mo -
The dying Rod -
p
ff
p
Otello.
JJ
(a Jago)
(to Iago)
Ah! dis - col - pa - ti!!
Ah! re - fute the charge!
M.
- rente mi sve - lò di quest' uom l'ar - ti ne - fande.
ri - go Has confessed all the dark plots of this villain.
JJ
mf

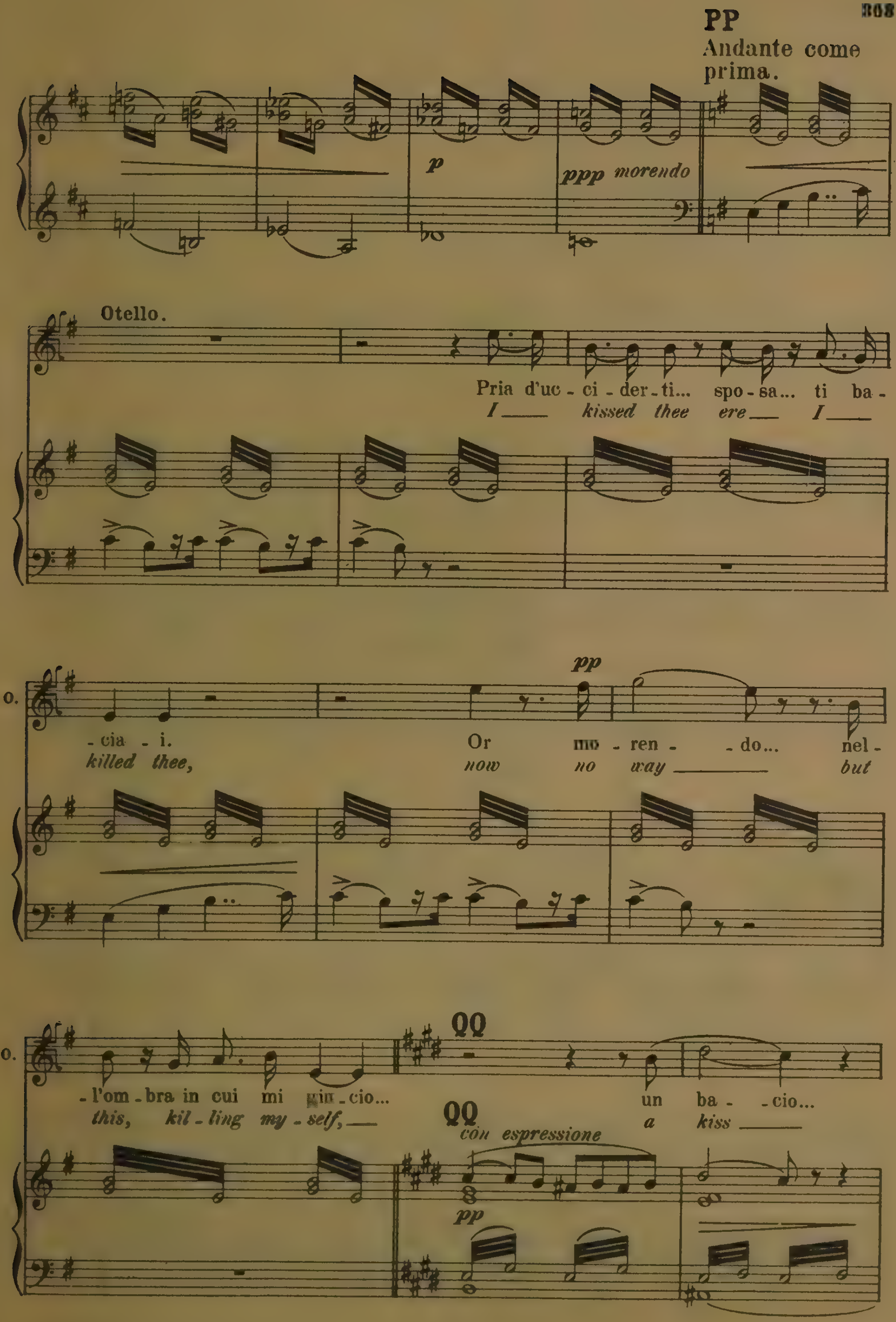

Otello.
Cassio.
Jago. (fuggendo)
(exit running)
No.
No.
Lodovico.
Fer-ma!
Stop him!
Af-fer-ra-te-lo!
Let him not escape.
Montano.
S'in-se-gua.
Ar-rest him.
(alcuni escono inseguendo Jago)
(exeunt attendants after Iago)
m.s.
m.d.
(slanciandosi per afferrar la spada)
(running towards his scimitar on the table)
E il
Ah
ciel non ha più ful-mi-ni?!
Heav'n hast thou no lightning left?
f
ff
m.s.
LL
O.
Lodovico.
La spada a me!
Give me your sword.
Tant' o-si?!
What would you?
ff

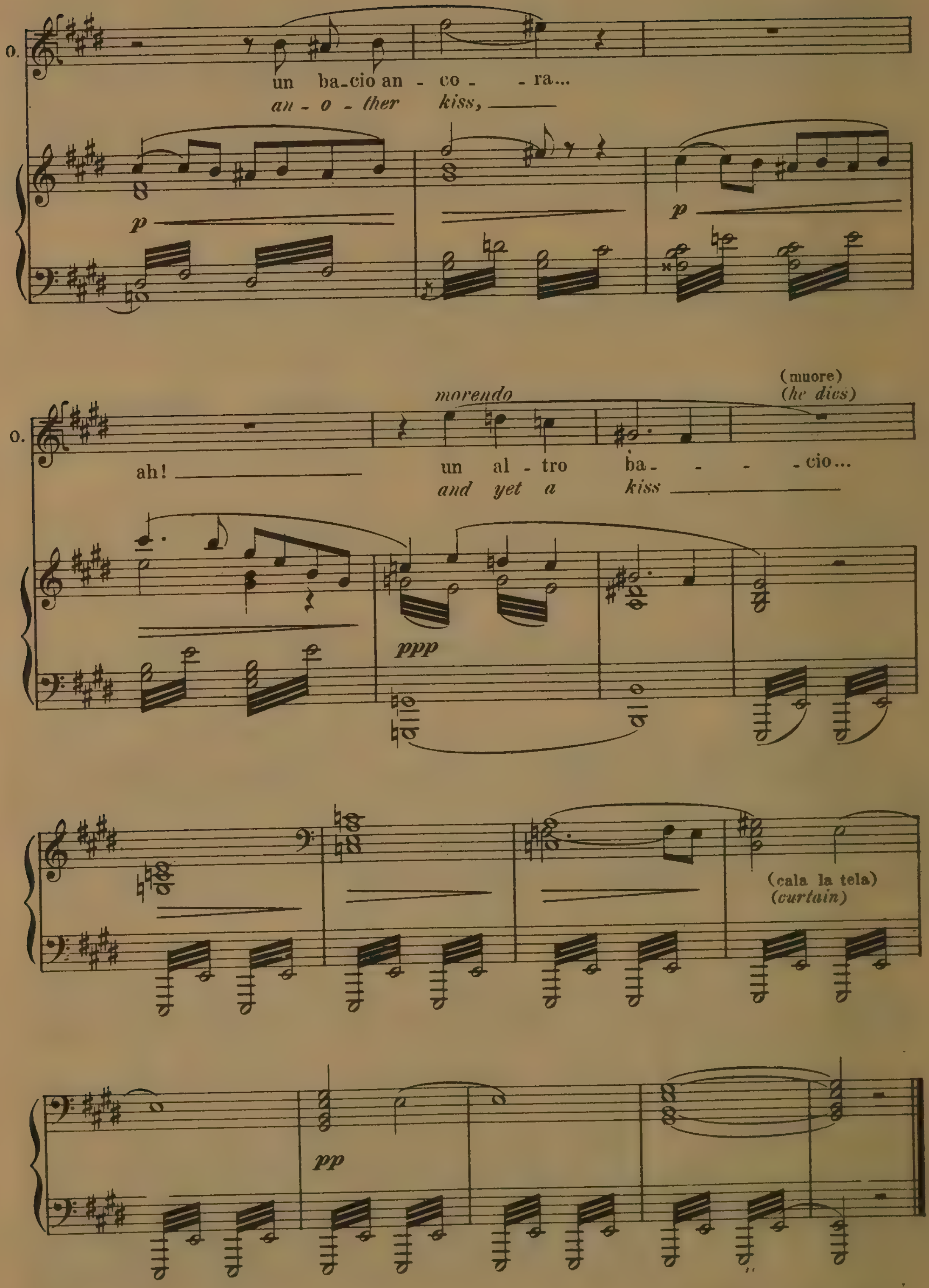


dim. sempre
Otello.
MM
Poco meno ma pochissimo.
Niun mi te - ma,
Do not fear me,
pp morendo
pppp
O.
se an - co ar - ma - to mi ve - de.
Though I still have a wea - pon.
Ec - co la fi - ne del
Here is my butt, here my
mio cam - min...
jour - ney's end.
Oh! Glo - ria!
Ah! Glo - ry!
O -
O -
ff
pp
(lascia cadere la spada)
(he drops the sword)
(va presso al letto, contemplando Desdemona)
(goes to the bed, looking upon Desdemona)
NN
- tel - lo fu.
thel - lo's gone.
E
And
p
ppp


Adagio. ♩ = 69.
pp
O.
tu... co - me sei pal - li - da! e stan - ca, e mu - ta, e bel - - la,
thou, how dost thou look now? So pale, — so still, — so beau - ti - ful
p
pia cre - a - tu - ra na - ta sot - to ma - li - gna stel - la.
Oh ill-starred wench and no - ble, Battered by e - vil for - tune.
ten.
Fred - - da co - me la ca - - sta tua vi - - ta, —
Cold now yea e'en as cold as thy chas - - ti - -
e in cie - lo as - sor - - - - ta. De -
ty, most fit for Hea - - - ven. Oh
pp dolciss.
sempre pp


O.
-sde - mo - na! De-sde-mo-na! Ah!... morta! mor-ta! mor-ta!
Des-de-mo-na! Des-de-mo-na! Ah! dead, dead, dead!
Poco più mosso.
(estraendo furtivamente dalle vesti un pugnale)
(he furtively draws a dagger from his doublet)
Allegro. 𝅗𝅥 = 80.
(si ferisce)
(stabs himself)
00
Ho un'ar-ma an - cor!
This still re - mains!
Cassio.
Ah! fer-ma!
Ah hold him!
Lodovico.
Scia - gu-
Oh O-
Montano.
Scia - gu-
Oh O-
00 Poco più mosso.
string.
Allegro. 𝅗𝅥 = 80.
p
ff
L.
-ra - to!
thel - lo!
M.
-ra - to!
thel - lo!
dim.


PP
Andante come prima.
p
ppp morendo
Otello.
Pria d'uc - ci - der - ti... spo - sa... ti ba -
I kissed thee ere I
- cia - i.
killed thee,
pp
Or mo - ren - - do... nel -
now no way but
O.
- l'om - bra in cui mi giu - cio... un ba - - cio...
this, kil - ling my - self, a kiss
QQ
con espressione
pp



Fine dell' Opera.
End of the Opera.

P7-EQV-324